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MR. AND MRS. W. A. WHITECAR

MIRROR INTERVIEWS.



Lewis Morrison.

Lewis Morrison is principally associated with the character of Mephisto in the version of Faust in which he has been starring during the past decade. But he is by no means a one-part actor. His Richelieu has received high critical eulogy, and he made a most emphatic hit some years ago when he played Iago to the elder Salvini's Othello. At the very outset of his career he made a reputation for himself as an all-round stock actor, but notably as a wonderfully clever impersonator of "villain" roles, and in his unrivaled delineation of Mephisto he may be said to have perfected his striking equipment for that line of work. Mr. Morrison owes his histrionic eminence primarily to various advantages with which he has been endowed by nature. His movements are the personification of grace, and he possesses a full, round, musical voice that makes his delivery an artistic treat. These natural advantages have been fostered by study and valuable experience, and as a reader Mr. Morrison is unexcelled on the American stage.

THE INTERVIEW:

"Are you of American parentage?"

"No; my father was an Englishman and my mother was of Spanish descent, and I was born in Jamaica in the British West Indies. When I was two years old my father's commercial interests called him back to England, and my mother took me with her to live with her brother, David Carvalho, in Brooklyn."

"So you were brought up in Brooklyn?"

"Yes, I was sent to a private school there. After leaving school my uncle set me up in the photograph business, and I made a trip with Pearsall to the West Indies, where we spent a year in taking pictures of the country and its inhabitants. Meanwhile the civil war broke out, and I returned to the United States to accept a lieutenant's commission in a Northern regiment. Soon afterward I was promoted captain, and served three years in all until the war was over."

"And how did you happen to go on the stage?"

"When I was a lad in Brooklyn I acquired the reputation of being one of its leading amateurs. After the war I was in New Orleans, where one night I attended a performance of London Assurance at the Varieties Theatre, then under the management of Barrett, Baker and Setchell. Baker had known me very well in Brooklyn, and took me back on the stage. It so happened that a member of the company, who was cast for the principal part in The Loan of a Lover (which was billed for the following week) had to leave New Orleans suddenly on account of some domestic trouble. Baker, who had often seen me act as an amateur, suggested that I should take the part, and I accordingly made my professional debut in The Loan of a Lover."

"And was your debut a success?"

"It was generally considered in that light, for it led to my engagement as a member of the stock company. During the season Edwin Booth came to the Varieties. On the day when he was billed to play Richelieu the actor who was cast for Baradas was taken ill, and I was asked to study the part at four o'clock in the afternoon. That proved the turning point of my career. I not only succeeded in memorizing the lines, but made a hit besides, and my name has been associated with villains of high and low degree ever since. Mr. Booth was so pleased with my work that he made me an offer to play with him at Booth's Theatre, New York."

"You were at the Walnut Street Theatre in Philadelphia for quite a while, were you not?"

"Yes. Mr. Booth and his brother-in-law, John Sleeper Clarke, were in control of the Walnut, at that time, and I was a member of their stock company for nine years. Charles Walcott was the leading man, and I played second leads and villains. I took Mr. Walcott's place when he went starring. Among the occasions on which I made hits at the Walnut were when I played Romeo to the Juliet of Adelaide Neilson, and Bill Sykes to the Nancy Sykes of Lucille Western."

"Where did you act after leaving the Walnut?"

"I went to the California Theatre in San Francisco, where I acted under the management of John McCullough from 1874 to 1877. When McCullough went starring I took his place in the local stock. After that I returned East, where I was considerably in demand as a stock star. It was during that time that I played Iago to the elder Salvini's Othello. Among the plays for which I was specially engaged, and in which I was credited with making a hit were The Legion of Honor, A Celebrated Case, and Victor Durant. My Simon Legree in the elaborate production of Uncle Tom's Cabin at Booth's Theatre was also honored with a flattering degree of public favor, as was also my personation of McCloskey in The Octoroon. A. M. Palmer, after frequently engaging me as a stock star at the Union Square Theatre, sent James O'Neill and me on the road to play the leading roles in A Celebrated Case, The Danche's French Flats, and other plays that had made hits in New York. In the course of the tour we played a long engagement in San Francisco, where we were very successful. The joint starring tour of Mr. O'Neill and myself was a very satisfactory arrangement, as no matter whether business was good or bad we were always sure of receiving our salary from Mr. Palmer on Saturday night. It had the further advantage of not necessitating us to pay any royalty for the plays in which we appeared. The arrangement was continued for about three years. While in San Francisco I was engaged to act the part of Pontius Pilate in The Passion Play, in which Mr. O'Neill personated Christ. Mr.

Abbey brought me East to play Pontius Pilate in his contemplated production of The Passion Play at Booth's Theatre, New York, but the production, owing to the opposition of a portion of the community, never took place. After terminating our contract with Mr. Palmer, Mr. O'Neill went starring as Monte Cristo, and I played the devil."

"In Faust?"

"Yes, the devil I refer to is Mephisto in Faust. The version I use was adapted by George Lipscher and myself. It is commonly known as 'Morrison's' version, and is a five-act adaptation of Goethe's Faust. The principal portion of my version is taken from the second part of Goethe's work is the Broken scene. I originally produced the 'Morrison' version of Faust ten years ago at the Columbia Theatre, of Chicago, then under J. M. Hill's management. Mr. Hill furnished the scenery, and I furnished everything else. At the end of the Chicago engagement I bought the scenery from Mr. Hill for \$3700. My entire investment was \$10,500—every cent I had in the world. For the first twelve months that I took Faust on the road I lost money, and to make matters worse all my scenery was burned at Worcester, Mass. Still I was confident that Faust would eventually make money for me. Managers tried to persuade me to drop Faust and sign with them for from \$300 to \$500 a week. When I declined they shook their heads as much as to say you're crazy to keep on with a Jonah like Faust."

"But you did?"

"Yes, I knew I was right. I borrowed money to replace the scenery, and opened the second season of Faust fully \$16,000 in debt. The first three months it was the same old story. I lost money. Then to keep all at I sold my house at Asbury Park to Al Hayman, and the money I derived from that sale turned the tide. I have been making money with Faust ever since. At first I estimated that I could tour the country with Faust for several seasons. But after I ascertained that I could play an unlimited number of return engagements at week stands, I said to myself, 'Faust for life.' In a Southern one-night stand where I had actually appeared in Faust for fifteen consecutive engagements, I requested Manager Greenwald to let me appear as Richelieu, although my contract called for Faust. He objected, but finally consented. The consequence was that, although I had always packed the house with Faust, the audience that assembled to see my Richelieu could hardly have caused a rush on the box office. Mr. Greenwald rather enjoyed the popular endorsement of his managerial judgment, and in bidding me good-bye he remarked significantly: 'Next time, Morrison, it will be Faust, or there'll be the devil to pay.'"

"But you have been successful elsewhere as Richelieu?"

"Yes, but in that particular one-night stand the public resented my appearing as Richelieu when they preferred to see me in Faust. That is the drawback of becoming identified with one part. No actor with artistic instincts cares to limit his work to the personation of a single character—even if he is sure of making money as a one-part actor for the rest of his career. For several seasons I have alternated Faust with Richelieu, Yoric's Love, and other plays, and I am gradually regaining my former reputation as an all-round actor in the legitimate drama. There is a capitalist in New York who has been urging me for some years past to accept a proposition to appear in elaborate productions of the legitimate drama. His idea is to have these productions on a par with those of Henry Irving, and to have me appear in a sort of combination repertoire of Mr. Irving and the late Edwin Booth. The repertoire he has in mind would comprise Richelieu, The Fool's Revenge, The Merchant of Venice, Macbeth, The Lyon's Mail, and Othello, in which I would, of course, play Iago. The capitalist I refer to is willing to expend a very large amount of money on these productions without expecting any pecuniary return for his investment during the first season, being confident that the enterprise would eventually prove as profitable as the Irving tours."

"And do you contemplate accepting the proposition?"

"Yes; I am now giving it serious consideration. I am booked for the entire season of 1896-97, so that I could not make any definite arrangements for such a tour until next Summer."

"What plays have you brought out besides Faust?"

"Practically none. I backed M. B. Curtis in the production of The Schatzen at the Star Theatre, New York, and played one of the principal characters. When the piece proved a failure I paid Mr. Curtis \$1000 to release me from my contract to appear in the piece on the road. As you know, I have secured a romantic drama called The Privateersman from Harrison Grey Fiske. The production will involve an outlay of between fifteen and twenty thousand dollars. I intend to bring out Mr. Fiske's play in New York next season, and am now negotiating for time at a Broadway house. I have also secured a play called The Setting of the Sun from McKee Rankin. I appeared at the original production of that play at Hooley's Theatre in Chicago about fourteen years ago, making a hit at the time in the dual role of Indian Brothers. The plot deals with an episode of the Reservation rebellion. The brothers are twins. One is an Indian chief, and the other has been graduated from West Point. Fred Bryton is re-arranging the play to make it suitable for starring purposes. I have always wanted to buy the play from Mr. Rankin, but he wouldn't sell it, on the ground that he wanted it for himself. However, he changed his mind recently, and I bought it outright. The Setting of the Sun will be added to my regular repertoire next season."

"Do you make any alterations in your version of Faust from time to time?"

"Yes, indeed. I am constantly studying Goethe's text to see if I can introduce improvements in the reading of the lines of Mephisto and the lines of the other characters. I also endeavor to introduce effective innovations in the scenic and dramatic features of the production. Since I lost the original scenery at Worcester I have given Faust three entirely new scenic productions. This season I intend to open the play with the 'Interview in Heaven,' with which Goethe opens the drama, and which has hitherto been omitted. The scenery required for the 'Interview' will require an outlay of \$1700, but if public opinion condemns it as blasphemous, I shall cheerfully cut it out. Goethe knew what he was about when he wrote the 'Interview,' as it explains the dramatic purpose of the incidents that follow it."

"Have you had any amusing stage mishaps in Faust?"

"Oh, yes, quite a number. One night, at Cairo, Ill., the trap that takes Mephisto down to the infernal regions wouldn't work. It got stuck somehow, and my head, hat and feathers remained in full view of the audience. I kept urging the stage hands to renew their exertions to lower the trap. Finally, the audience became aware that something was wrong, and some fiend, from the gallery, shouted, with a basso profundo, 'Hell's full!' This sonorous

comment sent the audience into roars of laughter, so that there was nothing left to do but to lower the curtain."

"Don't you recall any other amusing experience in connection with Faust?"

"The one that amused me the most occurred off the stage. At the hotel where I was staying, in Memphis, one morning I ordered breakfast to be sent up to my room. A swarthy Ethiopian appeared to serve it, and after putting down the tray kept looking at me with his eyes fairly bulging out of his head. After he got to the door, instead of making an exit, he placed his hand on the knob, and kept on staring at me as if glued to the spot. Finally I turned to him and said: 'That'll do! I'll send for you when I need you.' 'When you needs me,' he exclaimed. 'Say, boss! I done gon-see de play last night, and I knows you're de debil, but I'm a gwine to be good, I is! I want to go to hebban when I die. Oh! dat hell scene! I doan want no fire and brimstone in mine. But dere's one thing dat's mighty consolins! I didn't see no niggers in hell!' So you see the moral influence of Faust is in the right direction."

Mr. Morrison is summing at his country residence near Peekskill with his family, which comprises his two daughters—Rosabel, who is married to Edward J. Abram, and who will star in Carmen next season; and Mabel, who has just graduated, and will inaugurate her career as an actress as a member of her sister's company. Then there is a twelve-year old boy called Victor Jago, because he was born on the night that his father made a hit when he played Jago to Salvini's Othello. Victor Jago is attending a military school, and has not yet manifested any desire to succeed his father as the devil incarnate.

A. E. B.

MR AND MRS. W. A. WHITECAR.

The first page of this week's MIRROR presents portraits of W. A. Whitecar and his wife, Laura Almossino, showing Mr. Whitecar in the various disguises which he assumes in the character of Dick Brown in The Great Diamond Robbery, a part that he has made a memorable performance, and for which he is re-engaged for next season.

Miss Almossino has been playing the sou-brette and ingenue during the recent season of the Avenue Theatre stock company, in Pittsburgh, where she received unstinted praise from press and public. She has not as yet engaged for next season.

The national success achieved a few years ago by Mr. Whitecar as the heroic Victor Stanton in The White Squadron, is too well remembered to need recounting, as is also the delightful characterization given by Miss Almossino, in the same play, as Hope Stanton, the pert little Quakeress. Mr. Whitecar, prior to his successful engagement with The White Squadron, was leading man for Lillian Lewis.

THEATRE FOLK AWHEEL IN CHICAGO.

The cycling craze has fast hold upon the theatrical people now in the aspiring city of Chicago, where the roads are as level as the prairies, and the person who fails to cycle is regarded as one untrue to his race. The multitude that sprouts along the boulevards these fine days includes Amy Busby, Margaret Gordon, Meta Maynard, Alice Holbrook, Rose Beaudet, Mabel Greet, George Caine, Louise Eising, Beatrice McKinzie, Marie Touhy, Madame Helen Von Doenhoff, Misses McCall, Fairfax, Graves, Bordeaux, Thornton, Figma, Chandler, Hendricks, Allen, Robinson, and Hill; Gustave Frohman, W. J. Ferguson, James O. Burrows, W. R. Shirley, Frank A. Comer, Frank Morris, Louis Hendricks, Fred Wright, Charles Plunkett, Gilbert Clayton, Cyril Scott, Harry Allen, Leonard Walker, George Backus, John McGhie, and Charles Bigelow.

FRANCIS WILSON'S NEW OPERA.

"Mr. Wilson's new opera," said Manager Al Canby last week, "is to be called Half a King. It is derived from the French, the adaptation having been made by Harry B. Smith, and the music composed by Ludwig Engländer."

"The scene of the opera is Paris in the sixteenth century. There will be three acts, and the setting for each will be very elaborate. The rights to the work, by the way, have been secured from the French authors of the original book, and we control the work not only for this country, but also for Great Britain and Australia."

"Our company will remain practically the same as that of last season. Miss Glasser, Mr. Brandt, Mr. Miron and most of the others have been re-engaged. We shall open here on Sept. 14, our original date, and play the engagement as originally contracted for."

AN IMPORTANT DECISION.

The Appellate Division of the Supreme Court, on June 22, reversed the decision of a lower court, and decided that theatre managers may not be held responsible for articles left in seats by patrons of their houses. Frank A. Pattison lost an overcoat in this way at the Olympia, in November, and sued Oscar Hammerstein to recover the value of the coat. The decision in part read:

The manager of a theatre, in the absence of a special agreement, is not (unlike an innkeeper, and common carrier of goods, upon which classes of persons the common law, from motives of public policy then prevailing, imposed an extraordinary liability) an insurer of his patrons' property, though the property may consist of apparel such as is necessarily or usually worn by the patrons and laid aside by them while attending the play.

NOT THE SAME PARADISE.

Levin C. Tees, of Philadelphia, writes that the late production in Montreal of his play, The New Partner, reported by several persons as a piracy of The Lost Paradise, was in reality an original translation of a published German play, which served as the source for both works. The New Partner was written to order for a New York publisher before its adaptor had seen The Lost Paradise, and the similarity between the two plays is not remarkable when it is considered that both are literal translations.

CHARLES FROHMAN'S NEW BILLS.

Besides Les Deux Gosses, the Paris Ambigu success, Charles Frohman has secured while abroad a new play, as yet unnamed, by Alexandre Bisson and Georges Feydeau, and a dramatization of Paul Bourget's novel, "A Tragic Idyll," by Bourget and Pierre Decourcelle. Mrs. Frances Hodgson Burnett's A Lady of Quality will also be staged. A Tragic Idyll will be produced by an American company at the Empire Theatre.

Wanted on royalty, a successful comedy with excellent pictorial paper and two prominent male characters. Cast, nine people. Write quick. "Manager," 37 Baldwin Avenue, Detroit, Mich.

DEATH OF SIR AUGUSTUS HARRIS.



Sir Augustus Harris, the well known English theatrical and operatic manager, died Monday night, June 22, at Folkestone, where he had been lying ill for weeks with chills and much pain. His wife was summoned, and was present at the time of his death. The funeral was held in London at noon Saturday, and the burial was in the family vault at Crompton Cemetery, where rests the body of his father, who died in June, 1873, also during the opera season.

Sir Augustus Glossop Harris was born of English parents, at Paris, in 1832. His father was esteemed a leader among European stage managers, and it was the parents' wish that their son should engage in commercial pursuits. After a schooling in France and Germany, Augustus began his business career in London, only to promptly forsake it, upon the death of the elder Harris, for the stage. In September, 1873, he made his bow as Malcolm in Macbeth, at the Theatre Royal, Manchester. An engagement with Barry Sullivan followed, and then came an offer from the Mapleson Italian Opera company to act as stage manager. Lord Newry sent him to Paris in 1876 to arrange for a London production of The Daubeloffs by the Odeon company, and his successful staging of the piece at the London St. James's won the praise of the French artists. Harris, in the same year, produced a pantomime for Charles Wyndham at the Crystal Palace. Returning to the boards, he originated the part of Harry Greenlanes in The Pink Dominoes, March 31, 1877, at the Criterion. In 1879 he leased Drury Lane, where was produced, July 31, 1880, his initial grand spectacular effort, The World, written with Paul Merritt and Henry Pettit. Harris devoting the effects, managing the stage, and playing the lead in this as well as in Youth, which followed. Giving up the work of a player, he then devoted his energies to originating and staging a series of successful works, acting as co-author of Pluck, The Stores, Freedom, The Opera Cloak, A Sailor and His Lass, Pleasure, The Armada, The Royal Oak, A Million of Money, The Prodigal Daughter, A Life of Pleasure (Burmah), The Derby Winner (The Sporting Duchess), and Cheer, Boys, Cheer! Besides the annual elaborate Christmas pantomimes at Drury Lane. His first grand opera venture was at this theatre in 1887, but the next year he leased Covent Garden and there presented German and Italian operas on a grand scale, continuing regular operatic seasons until the end.

Harris occupied numerous civic positions of honor, being a member of the London County Council, and Deputy Lieutenant of the City of London, in 1891, when he was knighted by Queen Victoria. About this time, aspirations for a seat in the House of Commons led him to purchase a newspaper, the Sunday Times, to voice his eligibility, but he soon found journalism and the stage incompatible, and sold the paper.

He visited America in 1894, and again last season, to arrange for New York productions of his English successes, the last of which, Hansel and Gretel, failed in this country. Personally, while a man of the most executive ability, he was not attractive and made few friends. But he commanded, nevertheless, unlimited capital and confidence, and was never long at a loss to secure sufficient funds to tide over whatever unforeseen strait might appear. It is related that when Harris secured his lease of Drury Lane he had barely \$15 in bank, and a salary of five pounds a week. But the theatre directors believed in him, and one Rendle, who afterward became his father-in-law, loaned him £2000 for a start, having met him first in a stroll in Hyde Park when Harris was cudgeling his brain as to what he would do with his contract.

Great public regret has been expressed in England upon the death of Sir Augustus Harris, his untimely decease being regarded as a national calamity.

A BRIDAL PARTY IN A LION'S DEN.

A South African correspondent of the London Era describes a remarkable bridal party at Johannesburg, where, on May 13, Herr Winchman and Miss Millarson of Fillis's Circus were married. It was announced that the ceremony would be performed in the lion's cage, and an immense audience assembled. The band played "The Wedding March," the cage containing three lions was wheeled into the ring, and the wedding procession came in. The minister failed to appear, but the bride and groom, bridesmaid and best man entered the den where, amid tremendous cheers, the troth was plighted. The marriage was solemnized at a nearby church the next day.

A VERDICT IN FAVOR OF BELASCO.

The suit brought by David Belasco against N. K. Fairbank, of Chicago, to recover \$65,000 for services alleged to have been rendered in instructing Mrs. Leslie Carter for the stage, was ended last week, the jury bringing in a verdict of \$16,000 for the plaintiff. Fairbank's lawyer at once made a motion for a new trial, which was denied. Upon motion of Belasco's counsel, the court granted an extra allowance of six per cent.

MRS. W. G. JONES, CHAPLAIN.

A new office has been created in the executive of the Professional Woman's League. At the last regular meeting, it was proposed that some official notice should be taken of the honor done the League by Mrs. W. G. Jones in her recent ministerial exploit at the funeral of John Fries. It was therefore moved and carried that the office of chaplain should be created, and Mrs. Jones was unanimously elected to grace the office.

HELPFUL HINTS FOR SONG COMPOSERS.

Among a certain class of credulous and irresponsible mortals, the absurd opinion prevails that the writers of words for our popular songs are necessarily inspired poets. These same persons would cheerfully believe, if she said so, that the force-comedy actress would refuse a press notice, or that the leading man would decline to have his portrait painted, if he said so. As a matter of fact, the success of a song depends almost absolutely upon the catchiness of its melody, and the adaptability of its air to the purposes of the whistler. And when it is considered that some powerful thinker has observed that American youth whistles mainly to keep up its courage, small credit seems due to anyone in the combination. It may as well be established, at the outset, that the element of genius has nothing whatever to do with the propagation of a successful song, the life of which hangs wholly upon the reception accorded it when made known to the people. The tickling of the public palate is a trick so uncertain, and so seldom accomplished, that it must be regarded as the merest chance. A successful song, in short, is a fluke, a freak, and a happy twist of destiny, for success of any sort is as unnatural and abnormal as failure, hopeless mediocrity being ever and always the regulation cheap condition of things in general.

It is, however, an incontrovertible fact that the musical outfit of the average popular song soars upon a plane far and away above its verse environment. The composers are obviously hampered by a paucity of eligible words, and, to the end of giving these worthy gentlemen a tangible lift, a careful study of the musical phenomena of the scene has been conscientiously undertaken. The trifling love lyrics of the Elizabethan period have been studiously compared with the lofty "Daughter of Officer Porter" and the meagre mediocrity of Latin students' songs with the monumental "New Bully." The shortcomings of Herrick or of Heine have been made apparent in the light of "Hoodooed" and "Henrietta," and the shallowness of the whole verse business becomes as easy to see as the rope which pulls the real steamship in the melodrama.

Upon a foundation of such research and preparation, the ensuing carefully evolved verses are offered for the assistance of composers. Whatever of suggestion and assistance may be derived is freely given to the end of furthering a noble cause, and the few hints and tips that go along with the fragments are as gratuitous as they are valuable.

Songs, study has developed, are of as many and differing classes as bicycle records, but it is the shoddy sentimental ballad that is the surest winner. A fetching comic song may enjoy a short lived vogue in a certain locality, but the tender composition, full of tears, estrangements, home-comings, second childhood, or mortgages, will live for years and travel from pole to pole, and cast to coast, even unto the uttermost parts of the earth. To the poor composer who has everywhere vainly sought a real sentimental effort worthy of his harmonious soul the following verse is dedicated as helpful and proper.

I walked along the shaded lane
I left so long ago;
The trees were green with Autumn leaves,
The ground was full of snow,
The old home had not moved an inch,
Although its new red paint
Made it look odd, and I exclaimed:
"Can this be it? It ain't!"
And yet it was, for there within
I saw my mother stand,
A tear drop in her other eye,
A meat pie in her hand,
And, when I trod the dear old porch,
And rang the single bell,
I heard her to my sister call,
In tones I knew so well:

REFRAIN:

"Mary, go see who is at the door!
The pull at the bell sounds so strange,
And, it's the baker, the butcher, the grocer,
The milkman, the plumber, then just tell him: 'No,
sir,
Mamma says she hasn't the change!'"

The easy grace of this refrain is at once perceptible and the opportunities it holds out for a touching waltz motif should appeal to every lover of the gentle art of making music. A dash of romance thrown upon the sentimentality is also much in demand. Something of this sort:

There's a fine rustic bench,
Up in old Central Park,
Where it isn't too light,
And it isn't too dark,
There my dear girl and I (or me for 10-20-30)
Love to plan how we'll wed,
If the insurance is paid
When her papa is dead.
Ah! my sweet Caroline
Is an angel to me,
In the workhouse to day,
There's none truer than she; (her for 10-20-30)
And when we stroll on,
Down the mall broad and long,
Our sweet yellow voices
Unite in this song:

CHORUS:

Central Park,
After dark,
That's where we rove, she and I; (or her and me)
And, I have heard,
Each little bird,
Counts every kiss, on the sly!

"From his tree," "careful-lee," or "tra-la-lee" may, of course, be substituted for the final three syllables to preserve the poetic unities when the suggested change in the third line of the chorus is made in respect to 10-20-30 exigencies. This thoroughly unique decoration might, by permission of William A. Brady, be called "After Dark," and the notable chance offered for a walk-around chorus is to be detected by the most careless reader.

Then there is the "descriptive" song, so called because the singer is paid to make faces with a view to emphasis and expression during the rendition. The meter of this sort of thing is large, heavy and thick, and may be termed pachydermatous. The composer is welcome to these lines:

Perhaps it was twenty-two years ago, though it might have been twenty-three,
That an old and seedy miser lived in a cottage by the sea;
And every day of his life, they say, and eke again of night,
He'd sit in his oleaginous hut by the one-horse candle-light,
And count his cash till his brain went wrong and his eyes could barely see,
And then he'd snooze away to dream that one plus one were three,
But the underfed miser was not alone as he sometimes wished he were,
For he had a daughter who was so fair that ev'ryone worshipped her,
Her eyes shone like a parlor match, her teeth were white and bleak,
And she taught in the village cycle school for twenty cents per week.
A Henry Arthur Jones young girl, whose mind was fancy-free,
For her pa was all the men she knew, and he was a sight to see,
Though he loved her next to his four per cents, and called her Marjorie.

REFRAIN:

What change in ev'rything we see,
The men, the earth, the sky, the sea.

And even the plethoric trees
Are full of metamorphoses;
So deem it not, then, passing strange
That this frail miser loved the change,
But give him credit in that he
Was stuck upon his Marjorie!

Objection may be made to this fragment on the ground that it is too high-grade for popularity, and appeals less to the street arab than to the college professor, but such motion is overruled by the excellent scope for acting presented by the morbid miser's greedy type, the tender pathos of his parental regard, and the allusions to money matters, which may be altered to a gold or silver basis as required on the road.

Another style that contrives to go with parlor singers and incoherent amateurs is the light weight affair and narrow-gauge chorus inevitable in alleged comic opera. It is sung, as a rule, by the star comedian and involves an eccentric shuffle or a series of maudlin flip-flaps after each succeeding verse. For example:

There lived in the Island of Pricassee,
A very remarkable chimpanzee,
A starry star for a museum list,
For he was a conversationalist.

CHORUS:

He should have gone strong in the list, list, list,
If he was a conversationalist.

This incomprehensible chimpanzee
Went off one day on a bit of a spree,
But it wasn't a frightful ambrosia,
For Bill Rainer's bill reigned in Pricassee.

It might have been more of a spree, spree, spree,
If sandwiches flourished in Pricassee.

The prehensile quadruped tore his hair
And vowed to get very eternally square,
And so he swallowed ice cream by the brick,
But made no allowance for arsenic.

He never considered how sick, sick, sick,
One gets on a diet of arsenic.

The unfortunate animal ate ten quarts,
Till he looked as queer as the stock reports,

STUDIES IN EMPHASIS.

BY ALFRED AVRES.

You speak the things you should speak, but you speak them not in the manner they should be spoken.—PLUTARCH.

The more I study Canon Fleming's marking, the more am I inclined to think that his reading is of the stilted, ponderous sort that strives to get an effect out of every word. Here is a speech of Cassius' (Julius Caesar, Act I., Sc. 2) in which the learned Canon italicizes double the number of words that, in my judgment, should be emphasized. Take, for example, the line:

Brutus will start a spirit as soon as Caesar.

Read as here indicated, the utterance is, it seems to me, most monotonous and non-natural, having none of the spirit in it that pervades the entire speech. This is an easy sort of reading. Anyone can pound over words in a trip-hammer sort of way, whereas to go lightly over the unimportant and to dwell on the important words with that appreciative discrimination that makes the thought clear and forcible; that causes the listener to be occupied with the matter rather than with the manner, is never an easy thing to do. The thought, not the sound, is what enlists and holds the attention of the listener. In the thought there is never any sameness, whereas tones continually recur, hence they quickly pall. The time consumed by the two styles differs but little, but they distribute the time very differently. The one is the style of the brawn elocutionist, the other of the brain elocutionist; the one, of the reader that merely apprehends his author; the other, of the reader that fully comprehends his author. If we read the line I have quoted as it is italicized above and then read it thus:

Brutus will start a spirit as soon as Caesar,

we quickly see, or I greatly err, that by going lightly over three of the words our English author emphasizes the rendering of the line



ANNA ROBINSON.

And then remarked in a casual way:
"Arsenic is good stuff, but it won't rattle!"
He found it not well, they say, say, say,
To monkey with arsenic rattle.

The truly Gilbertian flavor of this zoological specimen will recommend itself at once to every lover of natural history in melody, and an entire comic opera might easily be built up about such a fetching centre-piece, if proper deliberation is used to keep the emphasis always in the wrong place. The attention of De Wolf Hopper and Francis Wilson especially is directed to its usefulness in their admirable line of art, while the persistent repetition of words at the end of the first line of each chorus is introduced, in reverent recollection of Marie Studholme's "Tom-tit" song, to popularize the epic in England.

Composers availing themselves of the foregoing hints have the blessing of the writer, who would cheerfully extend any further assistance that might be required.

THE CALLBOY.

PAULINE MARKHAM REDIVIVUS.

Pauline Markham returns to the stage next season in a new Southern play called *In Old Carolina*. She will appear as a tigress-like creature, born with a strange hypnotic power, a sort of female Svengali. The tour opens at Lowell, Mass. on Oct. 15. Miss Markham's manager is F. P. Folsom. Her last appearance in this city was in *The Two Colonels*.

THE MIRROR DATE BOOK.

T. J. Smith, manager of Smith's Opera House, New Lexington, O., writes: "Enclosed find remittance for two of our new Date Books for season 1896-97, and 1897-98. I have just seen one of them, and I think it surpasses any book of the kind ever published."

W. S. Bates, mgr. Stratton's Big Comedy Co.

mark for emphasis the word *about*, as I think it should be made quite as emphatic as the preceding word. I should also mark *feed* in the fifteenth line for emphasis, and *King* in the last line.

Anyone desirous to compare the two readings would do well to copy the speech and mark it as I suggest or to mark it in the printed page.

REFLECTIONS.

Odell Williams announces his withdrawal from *The Heart of Maryland* company, and that he will be at liberty to accept special engagements in New York productions next season. "I had hoped," said Mr. Williams, "to go out for myself next season, but the right kind of a play was not forthcoming. However, William Gill is at work on something that promises well for me."

Kearney P. Speedy, the high diver, will continue next season as the bright particular star of *The Sidewalks of New York*.

Twenty Sioux, Apache and Navajo Indians have been secured by Davis and Keogh for their new Western play. The firm proposes to have them parade, in full war paint and feathers, on bicycles.

Anna Robinson, Maud Haslam, Sam Kingston and Wife, and party sail on June 24 on the *St. Louis* for Europe. They will visit London, Paris and other cities on the Continent, and return about Sept. 1.

In Willard Lee's *In the Heart of the Storm*, he and Sheridan Block will have a duel ended by a thunderbolt. A beautiful Arabian horse, "Metropolis," has been added to the property list, and Willard Lee is riding a bicycle presented to him by the makers.

At a charity entertainment at Branford, Conn., June 23, O. H. Barr and Edith Barr presented a new sketch, *Genevieve*, based upon a monologue by Harriet Ford.

At St. Louis, June 23, a divorce was granted to Florence Lillian Wilkes Ford from her husband, George Oliver Ford. Mrs. Ford was a prominent Chicago amateur, who, soon after marriage, joined the company of Lillian Lewis, and afterward traveled with Gladys Wallis.

George R. Batchelder, a well-known manager, was granted a divorce from his wife, Lillian V., at Providence, R. I., June 23.

Martha Rudesill has been re-engaged for next season by Jacob Litt.

Arden Smith will take his play, *Eagle's Nest*, to England, intending to produce it at the Islington Grand, or the Standard Theatre, London.

J. R. Furlong, who formerly played the Jew in *Chimie Fadden*, has been engaged for Kelly de Barkeep next season.

A landscape, from the brush of Joseph Jefferson, is now on exhibition in a Fourteenth Street art store. It was presented by Mr. Jefferson to the Professional Woman's League, and will be sold by subscription for the benefit of the League.

Joseph W. Herbert was adjudged guilty, last week, by Justice Russell in the Supreme Court for failure to pay \$20 a week alimony to Nanette L. Fordheimer, who secured a divorce from him a year ago.

A small-sized mutiny occurred on Herrmann's yacht *Fra Diavolo*, off Greenport, early in the morning of June 21. Several of the crew went ashore and returned at an uncanny hour much intoxicated. Herrmann ordered them away, but they openly defied him. Then he called for a revolver, and the mutineers, accepting their wages to date, quietly withdrew.

The Hock Shone Society, an illustrious Chinese order, have boycotted the celestial theatre in Doyers Street because the manager declined to hire the house to them on Monday night, June 22, when they wanted to celebrate the 6000th anniversary of a certain Joss. Monday is a paying night in the Chinese theatre, and the refusal had a box-office basis.

Frank D. Nelson and wife (Essie Barton) are engaged by D. W. Truss and Co. as stage manager and prima donna for Wang next season.

Cal. Stone has issued his "Bulletin No. 3" sounding the praises of the gilt-edged Northern Pacific Railroad, of which he is passenger agent. The bulletin parodies about the "poor little Broadway maid," who "had never seen the streets of Fargo," and goes on to hint of the big business that awaits good attractions along the Northern Pacific, besides listing fifty winners on the line last season.

Charles L. Young is ill at Winnipeg, but expects to reach New York in time to arrange for next season, for which he has several offers.

Columbus, O., Local No. 12, National Alliance of Theatrical Stage Employees, has elected: President, Elmer Arden; vice-president, C. E. Sprague; secretary, William A. Fooks; treasurer, W. B. Hartman; guardian, Edw. Mead; guide, Charles Fye.

Fallen Among Thieves is the title of a new melodrama which Davis and Keogh will send out next season.

Beatrice Cameron (Mrs. Richard Mansfield) was in town last week looking after some of her husband's business. Mr. Mansfield is at present enjoying himself in the lake region of Wisconsin.

Jerome H. Eddy starts to-day (Tuesday) to spend a two weeks' vacation at his birthplace in Marion, N. Y., on what is known as "Eddy's Ridge."

Thursday night's performance of *El Capitán* at the Broadway Theatre will be for the benefit of Edward Fletcher and John Hughes, the treasurers of the house.

William Calder left London for Paris last Monday, accompanied by Sutton Vane and Arthur Shirley, who are in search of material for their new drama, Paris, which is to be produced at the Princess's Theatre, London, in the Spring.

Straight From the Heart, the latest of the Sutton Vane and Arthur Shirley dramas, will be produced at the Pavilion Theatre, London, Aug. 3.

Dolly Theobald, the smallest soubrette in America, and the only one who travels for half fare on the rail-ways, is at her home, Frankfort, Ky., whence she will return to New York about Aug. 1.

Frank Karrington has been re-engaged, at advanced salary, as leading man in *The Land of the Living* for next season, when he will be featured.

The Olympia Theatre, by the sea, at Galveston, Texas, was opened June 7 by Ruby La Fayette to S. R. O. The company is booked to remain for the Summer.

Professor Saml S. Baldwin, "the white mahatma," who has been dangerously ill at the Brooklyn Hospital, having undergone an internal operation, is rapidly recovering and expects to be about in a few weeks. He will be the initial attraction of the coming season at the Walnut Street Theatre, Philadelphia.

On the other hand, in the third line, I should

MR. AND MRS. FRITZ WILLIAMS.

The marriage of Katherine Florence and Fritz Williams took place on Thursday morning last at the bride's home, No. 85 Clinton Place.



FRITZ WILLIAMS.

The Rev. Father Halpin, of St. Francis Xavier's Church, officiated. Lillian Florence, the bride's sister, was maid of honor; the best man was George P. Rapp, of Philadelphia. The wedding was of the strictest privacy. Only the relatives and most intimate friends of both families were present.

After the wedding breakfast, Mr. and Mrs. Williams left for the Adirondacks, where they will spend their honeymoon.

Mr. Williams's gift to his bride was a clover leaf pin composed of diamonds. It was made from a design by Mr. Williams, and is unique.

The bride is well known in the profession as the daughter of Katherine Rogers, the English emotional actress who came here to Wallack's and achieved a great reputation through her performance of Boucicault's *Formosa*. Miss Florence, as she has always been known, was born in London, and attended a boarding-school in Paris, while her mother was busy with her professional duties. When a child, Miss Florence was brought to this country, and appeared in Mrs. Mary Fiske's play, *Philip Herne*, at the Fifth Avenue Theatre. Later she played with Mrs. Langtry in *As in a Looking Glass*, with Stuart Robson in *The Henrietta*, and with W. H. Crane in *The Senator*. At the Empire Theatre, she made a conspicuous hit as *Fawn Aftaid*, the heroic little Indian maiden in *The Girl I Left Behind Me*. Then joining the Lyceum stock company, she again came into prominence by her performance of *Lady Wilhelmina* in Pinero's comedy, *The American*. Mr. Williams, by the way, played the opposite part to her in this piece, and their betrothal, it is said, dates from this production. Other plays in which she appeared at the Lyceum were: *The American Duchess*, *A Woman's Silence*, *An Ideal Husband*, *The Home Secretary*, and *The Prisoner of Zenda*.

Fritz Williams has had a long and exceedingly varied stage experience. Born in Boston on Aug. 23, 1869, his professional debut was made as an infant at the Boston Museum, when the veteran William Warren carried him on in his arms. He was then at the tender age of six months. In 1879 he appeared with a juvenile Pinero company and a year later with Frank Mayo in *The Streets of New York*. After a season with Edwin Booth and Lester Wallack, he went to Fordham College, and on his graduation again took up the life of a professional actor. He played successive engagements with Helen Dauvray, Dion Boucicault, and Augustin Daly's travelling company. In 1888 he joined the Lyceum stock, with which organization he has since been connected, winning many a deserved hit. His last appearance was in a special engagement with Thoroughbred at the Garrick Theatre. Next season he and his wife will be featured for a production of Bisson's farce, *The Liar*, which is announced as the opening attraction at Hoyt's Theatre.

Mr. Williams was elected a trustee of the Actors' Fund at the annual meeting.

A GOOD MOVE.

Manager Steve T. King has hit upon a happy scheme to protect himself against that class of irresponsible chorus people who sign with one manager and then go out and deliberately contract themselves anew with some one else who offers them something better. At this season of the year, as Mr. King says, managers of comic opera companies are besieged with applicants for positions in the chorus. They make appointments to have their voices tried, and even go so far, when accepted, as to sign contracts. Meantime they pay daily visits to other operatic managers, and soon succeed in making two or three different contracts. Then by hook or crook they contrive to find out the routes of the different managers they have closed with, and by the time chorus rehearsals are called they have made their final choice. Of course, the other managers with whom they have closed are put to considerable inconvenience.

Mr. King has worked out a scheme to outwit these irresponsibles. He proposes to protect not only himself but his fellow managers in the operatic field. He has prepared a list of the persons he has under contract for the Della Fox company for next season and intends to send the same to all comic opera managers with the request that if any person on his list have doubled on him, he may be notified.

"It is hard enough," says Mr. King, "to organize a big opera company, spend weeks trying voices and picking out people. This is worry enough in itself. But to have these unscrupulous people go out and close with some one who happens to have a route that pleases them better is a species of annoyance that I don't intend to submit to. This game should be nipped in the bud."

AMERICANS IN LONDON.

J. H. Ryley and Madeleine Lucette Ryley are living in St. John's Wood, London, where they have taken apartments for the summer. Other Americans at present located in the English metropolis are Fay Davis, who attained no small degree of success in Charles Wyndham's company last year; Helen Mar (Mrs. Steele MacKaye) who has won fame as a recitationist in London drawing rooms; the twin Sisters Abbott, who have become social as well as artistic successes; Fanny Ward, who is playing in *A Night Out*, the English version of *The Gay Parisians*; Maud Jeffries, who has again changed her mind and decided to stay on the other side as a member of Wilson Barrett's company; and Evelyn Campbell, remembered here as the leading ingenue at the Boston Museum and later with Charles Frohman's company.

IN OTHER CITIES.

DENVER.

Gunning, the Boy Hypnotist, who opened at the Tabor week commencing 9th in drawing large houses, and is performing clever stunts, is such an old one and has been in the business for so long that he is a veteran. This young man is quite remarkable in his line. His work is not to create a sensation, and in him his manager, W. E. Mabey, undoubtedly has a money winner.

The Tabor closes for the season at the conclusion of Gunning's engagement. The Broadway has already closed and the Orpheum will also be dark for the summer. So that beginning with July amusement seekers will have to look to Manhattan and Elitch's. But these two popular resorts will have no difficulty in satisfying the most blasé theatregoers. And even thus early in the season, both are drawing large crowds, and the stock cos. have made great hits.

At Manhattan week commencing 21st *Gloriana* has been well handled, particular praise being due to Henrietta Crossman, who was a capital *Gloriana*, John B. Maher, who is one of the most versatile actors in the profession, and who can do nothing badly; George Edison, who is always good, and Mattie Earle, who in three entirely dissimilar roles has since the opening of the Beach proved herself a most versatile and talented actress. Charles W. King, an old Denver favorite, who joined the co. last week, was favorably received, and as the Count in *Gloriana* renewed the fine impression he has heretofore made in stock work in this city. *Gloriana* is not a stock co. play, and its use in a cessitated retiring James Niell, Annie Blanche and Walter Edwards from the cast this week. This I think is a mistake, as these people are great favorites and are certainly missed. Niell's magnetic personality has always been relied upon to help out any production, and he cannot be spared from this summer's plays. London Assurance, which will be the attraction next week, will utilize the entire co.

Hazel Kirke has been well presented at Elitch's Garden week of 21st, but this bill is such an old one and has been played so often in Denver that it rather lacked interest. The co. is steadily growing in popular favor. Gus Wienberg the new comedian, has been well received, and Frederick Bock, J. H. Huntley, Jessamine Rodgers, and Frederick Monague are doing conscientious and earnest work.

Here Stark's Musical Concerts in the Gardens three afternoons per week are becoming musical events of importance. A. indeed, they should be, for Stark certainly has a fine orchestra this season.

Quite an extensive system of electrical illumination of the grounds was inaugurated this week, and the Garden, always beautiful, seems a veritable fairyland at night.

In the theatre, commencing 29th, the stock co. will play *The Golden Girl*, which will serve to again introduce Jennie Kennard to the audiences to whom she long since endeared herself. As her popularity is unbounded, I predict immense business for the Garden next week.

At the Court House 25 Sheriff Webb sold the Tabor Opera House and Tabor Block, there being only one bid, that of the Northwestern Life Insurance Company of Milwaukee. The price at which the properties were sold was \$485,143.39, and if the purchaser is the holder of a mortgage upon the property for \$300,000. There is a second mortgage upon the property held by Laura D. Smith, amounting with principal, interest, etc., to about \$300,000, and shortly another trust deed sale will be held at which Mrs. S. Smith may bid in the property and pay the loan of the Northwestern Life Insurance Company, if she so desires.

Accepting the sale as a criterion as to values, the market value of the property has been placed practically at \$400,000. Under the law, Senator Tabor has a month in which to redeem the property, as against the purchasers under the trust deed sale, and an additional three months as against other creditors. It is confidently believed by Senator Tabor and Manager McCourt that within the nine months they will succeed in redeeming the property, and their hosts of friends hope that such may be the case.

For the past two weeks the cozy and pretty little Lyceum Theatre has been devoted to the commencement recitals of the elite pupils of the various elocution colleges of the city, notably the Scott-Saxton and the Russell-Clover.

Minnie May Bunker, who gave a junior recital 19th, was well received and showed much talent, her recital in the little play, *Hearts*, deserving commendation.

Walter G. Bunker, also a pupil of Mrs. Scott-Saxton, gave a most attractive recital 20th. Mr. Gark is a young man of ability, and his dramatic work is worthy of much praise. He essayed the role of Robert in *Dream Faces* with considerable dramatic power. He is handsome and has an easy and graceful stage presence, and I am not at all surprised to learn that he is for some time to be engaged in her co., and he leaves Denver July 9th to join her. Mr. Gark was ably assisted at his recital by Mrs. Howard Stansbury who is exceedingly clever and talented.

F. E. CARPENTHER.

LOUISVILLE.

Alice Raymond, the cornetist, made her first appearance at the Sunday night concert at Fox Hill Park 21st, scoring a success. The usual attractive programme was rendered by Eichhorn's Band.

News has been received here of the marriage in England of William Castleman, former vaudeville member of the Bostonians and a resident of Louisville.

Charles W. Bunker, the cornetist, is spending the summer in this city, visiting relatives.

Gail Riggs and his wife have also closed their season and will remain here until August, when they rejoin Labadie's Faust co. Mrs. Riggs is professionally known as Yetta Peters, and the young couple are now enjoying their honeymoon.

A benefit performance of the *Newsboys' Home* here will be given at the Auditorium 26th, when Man and Wife will be presented by members of the profession now in the city, among whom may be named Walter S. Matthews, Ed O. Riley, J. H. Snyder and wife, Tom Crooke, Gail Riggs and others.

It is given out that Charles Scott, who was with a Louisville house during the past season in a managerial capacity, will again be manager of the Lexington, Ky. Opera House.

Mary Louise Cary is advertised to sing at one of the Floating concerts that will be given by the Triennial Club, she will also sing at concerts to be given at Fox Hill Park July 6, 7.

It was with regret that the news was received here of the failure in Germany of Henry Waller's opera, *Fra Francesca*. Special local interest is attached from the fact that Mr. Waller was for a long time a resident of Louisville, and the theme of the opera had its origin in the Trappist Order of Monks located at Gethsemane in the near vicinity of Louisville.

Fulton Mandeville, brother of Will C., the comedian, is in demand for local concerts, he being an exceptionally good ballad singer.

Rumor has it that George H. Venowine is to start a Sunday paper here. His business management of Eugene Field's lectures and his extensive acquaintance among professional people gives this interest in journalistic endeavor.

William Allen, the dramatic man of the *Conventual*, represented that paper at the St. Louis Republican Convention. He did brilliant work in the new line of journalistic endeavor.

John Kurkamp, leader of the orchestra at the Temple Theatre, will give a series of Summer concerts at the Auditorium Amphitheatre during the heated term.

Manager John T. Macaulay, as before stated, has assumed control of Macaulay's here, and has associated with him a business capacity a well-known Louisville in the person of William Colgan, and the house will be conducted as before, under Mr. Macaulay, offering the best of the first-class attractions traveling. There will be few if any changes in the house force.

At the Ball Park Press Hamilton, Buck McKinney, Ed Christian, and William Sweeney, all popular attaches of local theatres have left Summer jobs.

CHARLES D. CLARKE.

KANSAS CITY.

The Fairmount Stock co. opened its second week at the Fairmount Auditorium 22nd, with a splendid production of T. W. Robertson's old three-act comedy, *Case*. The play was bright and sparkling and the characters were typically portrayed by an intelligent cast, the strongest of the lot being the part of old Eccles as played by T. C. Valentine, the consummate actor of old men's parts. Tom Ross elevated the comedy role of Sam Gerdridge to a conspicuous place, and imbued the audience with hearty enjoyment which the humor of the character afforded. Edward MacKay as George D'Alroy was excellent and Virginia Johnson made a particularly pleasing impression as the mischievous Polly

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Eccles, Kizzie B. Masters was excellent in the character of the Marchioness, and Albert Lee and Stewart Allen also found favor as Mrs. D'Alroy and Captain Hawtree. A special feature of the production was the scene at the close of the second act, when the soldiers started for India. In this scene a large co. of regular soldiers were introduced, making a most effective tableau.

Commencing 29th a Kansas City farce comedy, entitled *Skinner Commission Company*, will be produced. The third annual Shakespeare festival at Fairmount Auditorium will occur July 6-8th, when a strong combination will be effected by combining the Fairmount Stock co. and the stock co. headed by Henry Jewett and W. F. Owen in a grand scenic and electrical production of the *Merry Wives of Windsor*.

A performance of the *Lions Mail* will be given 25th at the Contes for the benefit of the Third Regiment. W. F. Owen, Henry Jewett and others have kindly consented to assist.

Rose Eyttinge has just left for New York. Sooting the Chutes is a popular fad at Troost Park, and is drawing great crowds. Liberator has been drawing fairly at Washington Park 22nd.

FRANK B. WILSON.

BUFFALO.

The Wilbur Opera co. continues to draw large houses at the Star Theatre. Martha was given the first three nights week of 22nd with a matinee. Dorothy was given last of the week with daily matinees. E. A. Clark, J. E. Conley, Eloise Mortimer, and Mattie Richardson did acceptable work in the leading parts.

A new lot of living pictures were exhibited, which were very pleasing. The International League of Press Clubs was in convention in Buffalo week of 22nd, through the courtesy of Manager Wilbur. We are given free admission to the performances. Many of the newspaper men and women availed themselves of the opportunity of hearing the opera and showed their appreciation by frequent and hearty applause.

The project of erecting a theatre on upper Main Street has fallen through. George Ketchum, of Toledo, had signed a five-year lease of the house, which at the time it seemed certain would become a reality. But hard times prevented the raising of the necessary funds and the project was accordingly abandoned, greatly to the disappointment of theatregoers in Buffalo.

All the other houses are dark. There has not been even a minstrel show or a circus to vary the monotony.

MARIAN DE FOREST.

PROVIDENCE.

At Lothrop's Opera House Theodore Babcock's New York Stock co. presented Oliver Twist 22nd to fair houses. Wright Huntington, Eva Taylor and James K. Kane headed the cast. A Woman's Hate 29th July 4. The 5-rod Artillery Band of Fort Adams gave two concerts at Crescent Park Sunday, 21st.

Marion Martin, known in the profession as Marion Fisk, died in this city 21st of heart failure. She was buried by the Actors' Fund.

The shore resorts will be wide open next week, when I hope there will be more of interest to tell you.

Howard L. Kraus, of this city, has written a three-act comedy entitled *Wits*, a dramatization of a story which will be named later. It will be given a trial production in this city next week.

ST. PAUL.

At the new Mozart Theatre, Kathleen MacGowan was produced by the stock co. 21-27 to fair business. The co. gave a creditable performance that took well with patrons. The part of Terrence O'More was well sustained by Louis Egan; Marguerite Montague was

excellent in the role of Kathleen O'Connor; Gussie Gardner, Florence Hunt, Claude Soares, Sam Hunt, Eugene Stanley, and E. M. Montague do good work in their respective roles, and deserve mention. *Uncle Tom's Cabin* 29th July 4.

Great preparations are being made already for the expected G. A. R. encampment session and the State Fair that will enliven public interest in our city and State before long. Our lake resorts draw a large number of visitors continually from the city and abroad.

The Columbia Opera co. are playing Col. Stoner's popular Northern Pacific circuit en route to the Pacific Coast. Manager George R. Taylor reports the co. doing a good business.

The Adam Forepaugh and Sells Brothers' combined shows are represented by exceptionally fine billing throughout the city for July 4.

GEORGE H. COLBY.

CANADA.

MONTREAL.—THEATRE ROYAL (Sparrow and Jacobs, managers): The Royal's season closed 22nd with the annual benefit of the attaches of the theatre. The audience was a fair one. The bill consisted of *Arabian Nights* and an olio of varieties by well-known amateurs and professionals. In *Arabian Nights* Tina Kitts gave a capable performance of the title-role. Mr. Gallagher as Michael Feeny was also very clever. Mrs. Durand and Tootsie the child-wonder and the dancing of Messrs. McBride, Lyons and Kitts and little Mabel Kitts were among the chief vaudeville features.

The Royal opens its season again early in August. The stock co. appeared to a good-sized house 22nd in *The Inside Track*, produced by special arrangement with Oliver Doud Byron. Ralph Cummings as Harry Denbigh again scored. Marion Kitts gave a creditable performance of *Vivian*; Jessie Watt and George Hernandez as Kitty and Jim were excellent, and a special hit was made by Nettie Marshall as Jerry Twaddle. The play was well staged. The Burt Sisters, Baby Story the child cornetist, Florence de Vere, and others formed a taking variety bill. *Shadows of a Great City* 29th.

TORONTO.—ISLAND ROOF-GARDEN (Rich and Ramsay, proprietors): The bill presented this week is an excellent one, and certainly the best seen here for some time. The attendance has been very good considering the chilly weather, which has been anything but favorable for Summer concerts. Bentley and Cameron are two clever musicians and made a big hit. Pearl Night has a good voice and sings sweetly. Lincoln and Gillett do a clever travesty on "Tommy Atkins" and Rich and Ramsay brought down the house with their absurdly entitled *2 Orphans*. The list of artists who will appear at this resort this season includes Maud Marston, The Parsons, Bradford and Munn, The Williams Trio, Brerney and Russell, Teed and Teed, Heath and Silbott, The McAvoy's, Hadley and Hart, The P. Harringtons, May E. Cunard, Tom Kato and Noma, Edna Morris, and T. J. Heffron.

ST. JOHN.—MR. HANCOCK'S INSTITUTE (T. B. Harrington, manager): The Harry Markham Repertory co. 17th. The co. produced an opening piece *The Ladder of Fame*, followed by *The Planter's Wife* 18th. A Hero in Rags 19th, and *Hulda and Woman's Wit* 20th to fair-sized audiences. Helen Desmond and Walter Wilson of the above co. were married in this city on 16th.

VICTORIA.—RINK (A. E. Holstead, manager): Eddie Foy 12 to good business.

DON'T make mistake in booking Johnstown, Pa. Johnstown Opera House, best house.

CORRESPONDENCE.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): The picture play, Miss Jerry, to fair business 15, 16. Nat Goodwin 22, 23 in In Mizoura and Gilded Fool. **OAKLAND THEATRE** (Frank W. Bacon, manager): The staff here has been reorganized, and under new management a profitable season is expected. The staff is, besides Manager Bacon, Joseph Miller, business manager; J. S. Halstead, treasurer. Milton and Dolie Nobles played Love and Law week of 15.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Pirates of Penzance by local talent drew well 20, 21. John Drew 22. **THEATRE** (H. C. Wyatt, manager): His vacation with his parents, who reside in the Angel City, Treasurer Will Count, of the Los Angeles Theatre, has returned from an outing along the citrus belt full of orange juice and McKinley enthusiasm.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Anna Fuller, soprano, assisted by local talent, to a large and appreciative audience 12.

SAN JOSE.—HALL'S AUDITORIUM (J. L. Henry, manager): After two weeks of darkness the lights of the Auditorium shone on a brilliant audience to witness A la Rehan and a fine co. in The School for Scandal. The performance was all that was looked for. John Drew in Christopher, Jr. 20. Nat Goodwin 24.

COLORADO.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): A. V. Peterson's co. in The White Squadron 19 to a poor house. Hopkins's Trans-Oceanic Star Specialty co. 22. **TRIO** (E. C. Klee, manager): Land of the Midnight Sun 23-25.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): House dark 14-20.

GREENEVILLE.—OPERA HOUSE (W. A. Benton, manager): House dark 22-27.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Jessie Meminger presented her new play, The Daughter of the Regiment to fair business 16.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): The A. V. Peterson co. produced The White Squadron 16 to a medium-sized audience; performance fair. Hopkins's Star Specialty co. 23.

CONNECTICUT.

NEW HAVEN.—ITEMS: The indoor amusement season is at an end here, and all the theatres are closed and will so remain in the hands of the painters and decorators. The season of '95-96 will be a memorable one in the annals of local theatricals, both in the matter of business done and attractions. Under the wide-awake management of G. B. Bunnell we have had an opportunity of witnessing all of the big cos., including Bernhardt, Netherlands, Duse and Irving. Manager Pol has entered to the lovers of vaudeville in a way to bring both praise and money to himself. All around this has been the most profitable season for our managers that they have ever had. **SAVING ROCK:** Pain's pyro-spectacle, the Japan-China War, opened season here 22 for a week to immense business. Gorham's Imperial Japanese Troupe are giving two performances daily in the grove to large audiences.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Grammar School Graduating Class in As You Like It 26.

WILLIAMANTIC.—LOOMER OPERA HOUSE (John H. Loomer, manager): Santanelli co. 29-July 4.

BERY.—HOCSTATION LAKE PARK (J. L. Unger, manager): Professor Barnell opened the summer season here 15, making two balloon ascensions to large and admiring crowds.

GEORGIA.

SAVANNAH.—SAVANNAH THEATRE (Charles D. Coburn, manager): The Siege of Vicksburg was presented for the first time in this city by home talent 17, 18, and scored an artistic and financial success. **ITEMS:** George H. and H. C. Miner, Jr., sons of the well-known manager, H. C. Miner, visited friends here last week.

IDAHO.

POCATELLO.—OPERA HOUSE (Watson and Kinport, managers): House dark week of 15, M. B. Curtis having canceled.

WALLACE.—OPERA HOUSE (Richard Daxon, manager): Dark 14-20.

ILLINOIS.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Richard Mansfield and his splendid co. were greeted with a good house 18. Beau Brummel was presented, and it was well received.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): The Stock co. opened a summer engagement 18.

CLINTON.—RENNICK'S NEW OPERA HOUSE (W. B. Cardiff, manager): Dark 10-17. **RENNICK'S NEW OPERA HOUSE** (John B. Arthur, manager): Dark 10-17.

AURORA.—OPERA HOUSE (J. H. Plain, treasurer): Richard Mansfield, supported by a strong co., presented Beau Brummel to a large and fashionable audience 19.

ROCK ISLAND.—(PARHER'S THEATRE (Charles Blener, manager): ITEM: Manager Charles Blener has had six electric fans placed on the parquet floor of the house, and purposes to keep his patrons cool this summer. He has also had the vestibules and stairways repapered and painted.

WAUKEGAN.—GRAND OPERA HOUSE (George K. Spoor, manager): House dark week of June 22.

DIXON.—OPERA HOUSE (F. A. Truman, manager): The Banker's Wife July 9.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): House closed for the season. **ITEMS:** J. D. Cline has just returned from St. Louis, where he has been attending the convention. He leaves 29 for Philadelphia, whence, after a short visit to his brother, he goes to New York to look for the coming season.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): House dark 15-29.

AUBURN.—HENRY OPERA HOUSE (J. C. Henry, manager): Holden Comedy co. week of 8 to very successful business.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): House dark 15-20. **GRAND OPERA HOUSE** (William Foster, manager): House dark 15-20. **ITEMS:** A roof-garden is now an assured thing here. Workmen are busy on the roof of the new Van Ginkie Building and will probably have everything in readiness for the opening 20. Mr. Van Ginkie has secured Gus Patek as manager and an excellent line of attractions is assured.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Richard Mansfield and his co. presented Beau Brummel to a large and fashionable audience at advanced prices 17. **ITEMS:** Manager Roehl has just returned from a trip to the East. L. Bartels, of Chicago, has taken a five years' lease of the Main Street Opera House beginning next September.

RED OAK.—RYNARSON'S OPERA HOUSE (Gordon Rynarson, manager): House has been undergoing repairs and now has new scenery and curtain.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): Ocean to Ocean co. (Wood and Jersey) July 25.

MAINE.

PORTLAND.—THEATRE (Charles C. Tuckersbury, proprietor): Edison's Vitaphone 22-27 is being enjoyed by large houses. **PALACE THEATRE** (T. J. Markley, manager): Ida Walling's Burlesque co. week of 22 with living pictures to good business. **RIVINGTON PARK:** Gorman's Equine Marvels 22-29 was finely attended. **PEAK'S ISLAND** (Bartley McCullum, manager): The Wages of Sin 22-27. Next week, The Danes. **ITEMS:** Digby Bell, Duncan B. Harrison, Mrs. Harrison, E. R. Callum, and George Davies were here 19 en route for Kangleley on a fishing on a fishing trip. **Portland Lodge of Elks** held their annual outing at Wolf's Neck, Freeport, 22, and it was a most enjoyable

affair. A. J. McAuley, of Cascade Lodge, Oregon, was in attendance.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Ethel Tucker co. week of 22 to good business. They are much above the average popular-priced cos.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): Richard Golden in Old Jed Prouty closed season 18 to a fair-sized and well-pleased audience. Hall and Donnelly's Minstrels 20.

MARYLAND.

CUMMERSLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees): Orpheus Club gave a testimonial benefit to Edwin I. Walker 25.

MASSACHUSETTS.

WESTFIELD.—OPERA HOUSE (A. H. Putows, manager): M. A. Gen. Tom Thumb and the Lilliputians 22, matinee and evening, to slum audience. The attraction was worthy of a packed house.

HOLYOKE.—ITEM: The past season of thirty-eight weeks at the Opera House was the best the house has enjoyed. The average for entire season was nearly 200 for each performance. Manager Kendall is fast filling up time for next season, which is expected to be even better than last. The electric cars running to surrounding districts will materially aid the attendance.

LOWELL.—LAKEVIEW THEATRE (Nelson A. Morrill, manager): The following bill entertained during week of fifteen: Polly Hones, the Irish Duchess; Ella Hayden, contra-tenor; Joe Flynn, in monologue; Thomson and Bunnell, musical sketch; and Hayden and Betherton, in a comedy sketch. Business was excellent. **ITEM:** Mlle. Nooyah, the Maritimes, and Evelyn are giving exhibitions at Glen Forest. J. W. Benson, the Kelly de Bar-Keen of the Chimie Fadden co., is at home for the summer.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): House dark.

SPRINGFIELD.—NEW MARKET THEATRE: Saville and Stewart week of 29 in The Bad Boy.

NORTH ADAMS.—Theatres closed week of 22-27.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Mrs. Gen. Tom Thumb and the Lilliputians 22, matinee and evening, to slum audience. Harry Helms, magician and juggler, gave an excellent exhibition during the performance.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): Lee, the hypnotist, 22-27 to large and enthusiastic audiences. Professor Lee did some remarkable feats in hypnotism, and his entertainment was an enjoyable one.

MICHIGAN.

OWASSO.—CALLEDONIA PARK CASINO (F. H. Knapp, manager): A large crowd attended the usual Sunday concert 21. Vaudeville attraction July 4, including Nat and Minnie Le Roy, and Hal S. Stephens.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): The Courtleigh stock co. opened The Open Gate and The Whirlwind 17, 18 to large houses for benefit of cyclone sufferers. Miss White gave excellent satisfaction in The Whirlwind. Maud Rose, of Fair City, and a great favorite in Saginaw, made her debut and was well received. Next week the co. will present Caste.

SAULT STE. MARIE.—Soo OPERA HOUSE (G. G. Scrimmon, manager): The Frank E. Long Theatre co. opened for week of 22 in repertoire to good business. The co. is strong.

FLINT.—Both houses dark week ending 24.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The Courtleigh stock co. opened the fifth week of their engagement June 22 presenting Caste to a large and fashionable audience, and Our Regiment 23 to a well-filled house. It seems utterly impossible for this co. to make a failure of anything they undertake, and Manager William Courtleigh may well feel proud of the reception he is receiving both here and in Saginaw. The bill next week will be Woman Against Woman 29; Our Boys 30.

BENTON HARBOR.—YORK'S GRAND OPERA HOUSE (J. A. Simon, manager): Wil's co. in Two Old Cronies gave very acceptable performances to light business 22-27, some very clever dancing and other specialties were introduced. Katie Putnam 1.

MONTANA.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): Richards and Pringle's Georgia Minstrels played a good house 18. House dark 22-27.

GREAT FALLS.—GRAND OPERA HOUSE (G. N. Hartley, manager): Eddie Foy played to a small house 15; performance fairly good. Mlle. Rhea 20; Georgia Minstrels 21.

BUTTE.—GRAND OPERA HOUSE (John Maguire, manager): Rhea played to very poor business 15-17. Eddie Foy in The Strange Adventures of Miss Brown to poor business. This closes the season here.

MINNESOTA.

WINONA.—OPERA HOUSE (J. Straillipka, manager): Richard Mansfield appeared in Beau Brummel 16 to an elegant audience. Mr. Mansfield left nothing to be desired, the work of the true artist was apparent in all its lines. Mr. Mansfield has an admirable supporting co., and the various characters in the play were given a distinct personality. Johnston Bennett made all there was out of Kathleen.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Hjojn, manager): Torbett Concert co. 16 to small house. Eddie Foy in The Strange Adventures of Miss Brown 21.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): House dark 15-20.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hall, managers): Columbia Opera co. 19; good performance, fair house.

MISSOURI.

CAPE GIRARD.—OPERA HOUSE (J. F. Schubert, manager): House closed for the season.

KIRKSVILLE.—THEATRE: The performance for the benefit of the charity fund of the American School of Osteopathy, under the direction of C. Vincent Kerr, was a big success.

NEBRASKA.

FREMONT.—LOW OPERA HOUSE (E. C. Usher, manager): Boston Opera co. sang The Mascot to small business 6-16. The Oris Ober co. 6-23 to hot weather business. They come from Indianapolis and claim to be playing Trapeze and acrobatic. They are on their way to the Pacific coast. **ITEM:** H. F. L. Eckerman, of this place, will leave in a few days to join Gorton's Minstrels at Hornellsville, N. Y. Mr. Eckerman is a clever singer, and has composed a number of songs which have taken well with the professionals.

NEW JERSEY.

ELIZABETH.—ITEMS: The concert given by Drake's Promenade Band 19 drew the largest house of the season, not less than 1500 attended. The vocalist on that occasion was Dick Jones, formerly of the Old Homestead co. He has a phenomenal tenor voice, the equal of which has never been heard here. A number of Elks from New York Lodge No. 1 occupied boxes and were afterward entertained by the local lodge of Elks. The new front to the Lyceum is now finished, and is a decidedly artistic piece of work. The High School commencement was held in the Lyceum Theatre 28.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Dover High School commencement 19.

NEW YORK.

ALBANY.—ITEMS: All places of amusement are closed. An addition next season will be the Griston and Carlin Vaudeville Theatre on South Pearl Street, which will open the last week in August, with J. W. Kelly and co. as the attraction. The music-loving people are looking forward to the annual concert and public rehearsals that are to be given at Round Lake, under the direction of Professor Fred Denison, of this city.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): The summer season was opened 23 by the New York Stock co. with the following cast: Mervyn Dallas, Harrington Reynolds, William Nicholas, Addison Pitt, Hawley Franks, Victor M. DeSilke, William J. Ashley, James Herbert, Henry Anderson, Margaret Dibdin, Amy Richard, Estelle Sprague, and Jane Holly. Mervyn Dallas will act as stage manager.

E. J. Henley joins the co. later in the season. The co. will play Tuesday, Thursday, and Saturday nights, with Saturday matinee, each week. The opening production was called Back, and was very well attended. The co. gave a finished performance and excellent satisfaction. **BROOK THEATRE** (A. A. Fennivessy, manager): House dark.

ONEONTA.—ITEM: Josh Simpkins co. will organize here Aug. 25, and open the season at Metropolitan Theatre.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Alabama co. gave a creditable performance of Over the Hills to the Poor-House 24 for the benefit of the local Athletic Association.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): House dark.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): House dark 18-25.

HORNELLVILLE.—SHATTUCK OPERA HOUSE (S. Onoski, manager): The Flora Stanford Dramatic co. in repertoire opened for week 22, co. good and attendance fair.

WAYLAND.—WEINBAUT OPERA HOUSE (Weinbaud Brothers, managers): Professor Lowe, hypnotist, 29-July 1. Gorton's Minstrels 17.

SARATOGA SPRINGS.—TOWN HALL (Leonard and Eddy, managers): Ratification meeting for McKinley and Hobart 22. Dark balance of week.

ROCHESTER.—COOK OPERA HOUSE (E. G. Lane, manager): A fairly good co. of professional and amateur talent entertained medium-sized audiences with Our Netherland 22-27. The other houses are closed.

TONAWANDA.—UNION OPERA HOUSE (F. T. Locke, manager): The Weston Beers co. 22-24 to good business; fair performance.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): House dark.

PENNYMAN.—SHEPARD OPERA HOUSE (C. H. Simon, manager): Flora Stanford 29-July 4. **ITEM:** Manager Simon will be in New York about July 1.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): House dark 22-27.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): Svengala, hypnotist, 22-24 to small-sized audience. **ITEM:** A Lodge of R. F. O. Elks (346) has been formed with sixty members and officers.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Anna Eva Fay and her co. in a series of startling and bewildering experiences 15-17 to the smallest business of the year. Manager Walker has heard nothing from Rivarde, who was billed for 18. Eddie Foy, in The Strange Adventures of Miss Brown, 25. Rhea 26 in Neil Gwynne; Mattie Vickers July 7. Wallace Brothers' Circus 19.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Torbett Concert co. rendered a very pleasing programme to a small audience 15. Eddie Foy in Strange Adventures of Miss Brown 23. Rhea in Josephine 24 will close the season.

OHIO.

DAYTON.—ITEMS: Mlle. Rhea and her co. will inaugurate a short season of four weeks at Memorial Hall (Soldier's Home) beginning 14 and giving two performances weekly on Tuesday and Friday nights. Manager Harry E. Feicht, and Treasurer Wood Patton are interested in a grand concert and fireworks display at V. M. C. A. Park 4. Buffalo Bill's Wild West Show comes 6. Manager Feicht announces that the Park Theatre will undergo some marked changes and renovation before the regular season opens.

TROY.—OPERA HOUSE (Lee and Tamplin, managers): House dark week 22-27. **MIDWAY PARK** (Haley and Shank, managers): Hammer Ariel co. in high wire performance 22. Levaigue Sisters in songs and fancy dancing. Chas. King, Banja and Madge Maitland in songs. The Levaigue Sisters deserve special mention for their clever work. The attendance in the afternoon was only fair but at night the theatre was packed and the street car service was inadequate to handle the crowd. Coming: Vaudeville headed by McIntire, Rice and McIntire.

URBANA.—ITEMS: Manager Williams of the Market Square Theatre, is back from St. Louis where he was one of the big Ohio guns at the convention. **Billie S. Clifford**, of the sketch team of Clifford and Huth, has returned to New York after a two weeks' visit here. C. B. Holliday, who has just completed his season in advance agent for the Himmelman Ideal, is here for the summer. Mr. Holliday is wearing crutches, the result of a sprained leg sustained at Asbury Park. **Uruba** has certainly contributed her quota to the amusement world, viz.: Billie S. Clifford, of Clifford and Huth; C. B. Holliday, and the street car service was inadequate to handle the crowd. Coming: Vaudeville headed by McIntire, Rice and McIntire.

BRADY.—AL. Dolson, minstrel manager; George Montz, Cooper's Circus clown; Ed. Mallie and Maud Leon, trapeze artists; Elmer Parrott, cornetist; Buffalo Bill's Wild West. Lon Williams, Barum's Band, Francis Williams, Charles Hudson, Cooper Circus band; Saul Bayless, circus band; Walter and Ed. Espe, Uncle Tombers; Steve Kennedy, ventriloquist; Eva Kennedy, snake charmer; Jack Powers, circus attaché; W. M. Eysan, treasurer; Charles Spencer, acrobat; George Brinkley, circus hand. Our neighboring town contributed Odell Williams, a well known comedian; John and Jennie Chavers, Tennessee Jubilee singers.

MARION.—ITEM: Burke and Randall's Pavilion Minstrels opened here 11-13, to very large houses.

KENT.—OPERA HOUSE (Mark Davis, manager): House closed. **ITEMS:** Manager Davis is booking an excellent class of attractions for next season. **Randolph Park Opera House** opens 27. Shadows of a Life will be the bill.

LOGAN.—RENNICK'S OPERA HOUSE (Fred A. Koppe, manager): House closed until September.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): House dark week of 21.

PENNSYLVANIA.

FRANKFORD.—ITEM: Manager William B. Allen, of the Music Hall, has a handsome seashore cottage at Ocean City, N. J., where he has moved his family for the hot summer months. He takes a run up to Frankford twice a week to keep an eye on the alterations which he is having made in the Hall.

SCRANTON.—THE PROTHINGHAM (Wagner and Reis, manager): The Vitaphone, together with an excellent vaudeville co., week of 22 to good business.

CAMBRIDGEBORO.—SAVILE OPERA HOUSE (H. B. Wilber, manager): Professor St. John's Contest co. 29. **CASINO:** Concert (local) 30.

LANCASTER.—CONESTOGA PARK THEATRE: The summer opera season was opened by the Kane Opera co. in The Grand Duchess to an immense audience 22. Of the co. Mattie Reeves, John Young, Charley Meyer, and Robert Kane were here last summer with the Robinson Opera co., the rest being newcomers. The prima donna is Minnie Emmett, who made a hit in the title role. She is pretty, vivacious, and has a good voice. Lena Lorraine sang well as Wanda, and Mattie Reeves and Madge Whitney were sweet as Iza and Olga. Charley Meyer and John Young made hits in the comic roles of General Room and Baron Puck. Robert Kane and Robert Watting were very good as Prince Paul and Private Fritz respectively. Billie Taylor 24-4. Chris Burger, leader of the orchestra of Fulton Opera House, is the musical director.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The New London Lyceum Theatre Stock co. presented Snowball to a very light house.

SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Max Grunewald, manager): Funch Robertson Repertoire co. (pirates) to good business week of 8. Emma Warren co. week of 22 at popular prices; excellent co.; audiences large and well pleased.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): The St. Perkins co., booked for 19, failed to arrive, and consequently the house has been dark 15-20. Columbian Opera company 29.

TEXAS.

EL PASO.—MYAR'S OPERA HOUSE (H. Godwin Mitchell, manager): House dark week ending 20.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S.



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MRS. BOUCICAULT.

To speak an epigram requires as much art as to write one. Most people resent an epigram as they do a pun, and it is no small feat of bravery to face an audience and fire a score or more epigrammatic volleys full into their defenceless faces. That was what Mrs. Dion Boucicault had to do when she appeared in the comedy called *A Woman of No Importance*, but she performed the thankless task with such inexpressible grace and charm, that the audience instead of resenting Oscar Wilde's epigrams took to them almost kindly. Mrs. Boucicault spoke them with an incisive and audacity that quite saved their abominable lives. Hence her hit amounted to a most gratifying personal triumph.

The magic name of Boucicault invokes of necessity some reference to the great Dion; and a bit of historical digression may be pardoned as inevitable. When Dion Boucicault, a young literary grind of London, was gaining a livelihood as a hack writer for the magazines and newspapers, the idol of the day was Mrs. Nesbitt, the comedienne of Covent Garden. He often said, in later times, that he worshipped her as a moth does a star. Afterward, when he came to write *London Assurance*, it was for Mrs. Nesbitt that he intended the role of Grace Harkaway. He had poured into this heroine all the romantic fervor of Lydia Languish, all the humor and good sense of Kate Hardcastle. But Madame Vestris—the great Vestris—who had a proprietary interest in the management of Covent Garden Theatre, elected to play the part of Grace Harkaway herself. Boucicault heard this decision with pangs unspeakable. But he at once resolved to "write in" a character for his idol, Mrs. Nesbitt. With her out of the piece, the joys of his triumph would be weak and pale. Mrs. Nesbitt or nothing! He went home and, out of Sheridan Knowles's *Constance*, evolved *Lady Gay Spanker*. Next day, when the actress read the part, she said it was the best that had ever fallen to her lot, and when *London Assurance* was produced, Mrs. Nesbitt's triumph as *Lady Gay* dimmed the others as a planet does its satellites.

And now to the point. Why did Dion Boucicault succumb to the charms of Louise Thorn-dyke and make her his wife? It was because he saw in her the Lillith of his youthful days. Louise Thorn-dyke was Mrs. Nesbitt incarnate, and with the added charm of youth.

When visited last week by a MIRROR interviewer, Mrs. Boucicault chatted affably about her career, and with something of the *esprit* of her late husband told of the last days of his life.

"I was living here in New York with my mother when the invincible desire to go on the stage seized me. I was ambitious and sanguine like all stage-struck girls. But I had some few grains of common sense, and I made up my mind to stand or fall by the first verdict. I wanted proof—peremptory proof of my capacity or incapacity. So when Tom Maguire, the Californian manager, who was a friend of our family, offered to give me a chance in the Baldwin stock company, I lost no time in accepting.

"My debut was made in a play of Bartley Campbell's, called *Fairfax*. This was the piece in which Mr. Ferguson—W. J. Ferguson—made such a positive hit as a unique kind of stage tramp. With W. E. Sheridan, I appeared as Jessica in *The Merchant of Venice*. Then coming East, I joined the Madison Square stock company, at that time under the direction of the Mallory brothers. I remained at the Madison Square Theatre three seasons and then went with Mr. Boucicault to San Francisco, where he produced *The Jilt* for the first time on any stage. The character of Kitty Woodstock was written especially for me.

"Mr. Boucicault then took the play to Australia, and in Sydney I became his wife. Afterward we went to London and heaped the critics with the jilt. There seemed to be personal enmity in the way they attacked the play and its author. But they were very kind and complimentary to me and to Mrs. Barker, who played her original part of the old Yorkshire woman, Mrs. Welter.

"On our return to America, Mr. Boucicault produced several new plays. They were written in a happy state of buoyant elation, but none of them realized the hopes of their author. *Fin Mac Cool*, an improved version of *Belle Lamar*, was a failure. So was *Phryne*, written with a star part for me. It had one beautiful act that made everyone regret it all wasn't as good. *Cushla-Machree*—an Irish edition of *Guy Rannering*—

was another source of regret. It made an awfully flat play. All there was good about it was the incidental music, which I am vain enough to confess I was responsible for. I used to thrum things at random on the piano and Mr. Boucicault would say: 'I'd like to put that in a play.' So we decided to use some of these happy inspirations in the new play. But unfortunately incidental music won't save a poor play.

"After Mr. Boucicault's death, I was engaged by Mr. Frohman for the principal part in *Our Flat*, Mrs. Mungrove's farcical play. As you may remember, this was the piece in which Mrs. James G. Blaine, Jr., was to make her debut. She changed her mind about becoming an actress, so Mr. Frohman got me the part. After a run at the Lyceum Theatre, *Our Flat* went on the road, and I continued with it for the rest of the season. When Mr. Hammerstein organized his stock company, I was engaged for leads. But the opening play, *Husband and Wife*, was a failure, and after a very pleasant engagement of three weeks, I returned to Mr. Frohman's forces to play a principal part in Mr. Wilkinson's *Widows*. After two years with that play, I was engaged for leads with Mr. Dixey in *The Solicitor* and other plays.

"After another season with Mr. Frohman, in *Gloriana*, I joined Rose Coghlan to play the epigrammatic widow in *A Woman of No Importance*. I really enjoyed this part more than any other I have ever acted. When *The Shaughraun* was revived at the Fourteenth Street Theatre by Walter Sanford, I was engaged for my old part of Claire. Another special engagement was at the Girard Avenue Theatre in *The Jilt*. At the beginning of last season I went with Mr. Rice's company in *The Globe Trotter*. Later I played Miss Rehan's part of Helene in Mr. Daly's production of *A Midsummer Night's Dream*. A few weeks ago Mr. Holland engaged me to go over to his Philadelphia stock company for a revival of *The Irish Heiress*. I played *Lady Davenry*, a capital part modernized from *Lady Teazle* and written originally for Mrs. Nesbitt. For next season I am hesitating between two very good offers from New York managers."

"Tell me something about Mr. Boucicault's working methods."

"Oh dear me! He worked all the time. He would rise at four and five in the morning and work all day. When he was writing, he was reading. He read everything. He didn't disdain trash. And whatever he read he digested. He could assimilate the encyclopedia as easily as he could one of Mr. Gunter's novels. Six weeks after he had read a book, he could tell you as much about it as if he had read it the day before. His memory was marvellously developed."

"What was his last play?"

"Just before he died he was at work on a dramatization of Bret Harte's 'Luck of Roaring Camp' in which I was to have the principal part. Abbott and Teal had contracted for its production. Of course the piece was never finished. A fragment of it was done as a one-act play at the Empire Theatre."

"All his last plays were failures?"

"Yes, but he never lost hope. He was working in sand, but he worked on just the same. The houses he made crumbled away on every side, but he was determined to build on till he struck bed rock again. Don't you think his energy would have been rewarded sooner or later had he lived?"

"Was he a hermit in his work?"

"Nonsense. No, he didn't have to shut himself up in a double-barred cell to write a play. He would work under any sort of conditions. I was constantly bothering him with interruptions, but he didn't mind it in the least. You can't imagine an easier worker. He could write a scene and carry on a conversation at the same time. He loved his work, and work and play were with him convertible terms."

A CHANGE OF MANAGERS.

The Grand Opera House, Washington, D. C., has changed hands, James L. Kernan and George W. Rife, of Baltimore, Md., having secured the management of the house. Popular prices will rule, and the same policy as that by which the Holliday Street Theatre, Baltimore, is conducted will prevail. The season will open Aug. 24, and the booking will be done by George W. Rife at Baltimore.

SAID TO THE MIRROR.

HARRY MEREDITH: "It is an error to connect my name with the management of the Park Theatre, Boston, as I have not been in that city since concluding my engagement with Julia Marlowe, and have not been in negotiation with anyone either for a theatre or a farm."

ALICE J. SHAW: "What redress can artists obtain when left stranded by a theatrical manager in a city like Boston? This is how Meredith, of the Park Theatre, has treated his company, and it seems that some way should be found by which such wrongs could be righted."

EARLIE RENINGTON: "The collapse last week at the Boston Park Theatre stranded a company, including Marie Stuart, Hines and Remington, Raymon Moore, James Thornton, Alice J. Shaw, Drew and Ulmer, Irene Franklin, James Heffernan, the Whites, Baker and Randall, Crolius and Ives, and Gordon and McBride. Sol Hamillburg claimed to have an indefinite lease, but inquiry developed but one week's lease, and, when the crash came, he denied any connection and said his name had been forged. One Meredith, claiming to be business manager, and to represent Colonel Hopkins, of Chicago, disappeared. A little man named Blake was treasurer. Business was very good, but notice was posted Wednesday that salaries would be paid Saturday, and no money advanced. Nothing was paid. Bernard Dyllin divided \$40, which he had, among the people, and Weber, of Weber and Fields, just leaving for Chicago, gave \$100 to help the company to New York."

GOSSIP OF THE TOWN.



Photo, by Marceau, San Francisco.

Harry Corson Clarke as Thomas Foster, the Chicago pork packer in *The Two Escucheons*, with the Frawley company, has captured San Francisco. *The Examiner* says: "Harry Corson Clarke is as clever a comedian as has trod the boards in this city for years. In a part that might be easily overplayed, it becomes a pleasure to listen for what he will say next. You know it will surely be good for a laugh." *The Call* says: "As the pork packer, Harry Corson Clarke was one of the features of the production. His make-up and acting both being excellent." *The Wash* says: "Harry Corson Clarke, the new comedian, need not fret. San Francisco is his." *Musical Drama* says: "Harry Corson Clarke has made a decidedly favorable impression." This hit was followed up with Judge Knox in *The Charity Ball*, of which *The Examiner* says: "Harry Corson Clarke as Judge Knox is clever. His versatility is beginning to be known in San Francisco, and to be appreciated."

Fannie Jacobs, formerly with the Patti Rosa company for several years, is in town.

General Manager W. S. Butterfield has placed orders for \$15,000 worth of paper for Charles E. Blaney's *A Boy Wanted* and *A Baggage Check*.

Thomas W. Keene and Charles B. Hanford attended the consecration of Conductor Bishop John J. Glennon, at Kansas City, Monday.

Charles A. Ufgan is re-engaged for *A Baggage Check*.

George W. Sammis has accepted the position of resident manager of the Columbia Theatre, Boston, for R. M. Gulick and company.

Charles E. Blaney has signed Florrie Evans, a popular English concert hall singer, for his new play, *A Boy Wanted*. She appeared last season with David Henderson's *Sinbad*, and her impersonation of Vesta Tilley won much favor. Next season she will imitate Chevalier. Another feature of *A Boy Wanted* will be a quartette of beautiful college girls with sweet voices.

Albert A. Andruss assumes a leading part in *The Woman in Black* next season.

Franklin W. Lee, author of *The Star Gazer* and other plays, for many years dramatic critic of the *St. Paul News* and the *St. Paul Dispatch*, is editor and proprietor of the *Rush City Post*, a weekly published at Rush City, Minn., which town has no connection with the play of similar name. While removed from the field of active criticism, he will continue dramatic work, having now two play commissions from well known managers.

Josephine Jefferson, daughter of C. B. Jefferson, was married yesterday to Charles J. Rolfe, a son of Professor William Rolfe, the Shakespearean authority of Cambridge, Mass. The wedding ceremony was performed on the lawn of the country place of Joseph Jefferson, the bride's grandfather, at Buzzard's Bay.

Adele Barker is at Cape May, N. J., with the Grau Opera company.

Milt G. Barlow, the well known minstrel, has been re-engaged for the coming season for Down in Dixie. Mrs. Barlow will also retain her original part in the piece.

Robert Drouet had engaged passage on an outgoing steamer last Saturday, but owing to the work involved in finishing Col. Bob, his play which Wilton Lackey will produce next season, he was compelled to give up the trip and will spend the Summer in the city and vicinity.

Manager Augustin Neuville, of the Auditorium Theatre, Peoria, Ill., has been very successful in booking attractions. His office is at Scammon's New York Theatrical Exchange.

Gilmore and Leonard are making great preparations for Hogan's Alley, the season being nearly booked. The initial performance will take place Sept. 14 at Music Hall, Frankford, Pa. The three Gardner Brothers have just been engaged.

Frank C. Thayer, of the Della Fox company who used to be a racing cyclist, and Fred J. Titus, the well-known wheelman, brother of Sylvia Thorne, may be secured to pace, on a tandem, the actors' cycle race at Manhattan Beach, July 25. Entries for the event are already being received.

The entire company playing Archibald Claverling Gunter's *A Florida Enchantment*, has been re-engaged for next season, opening about Oct. 21.

Bartley McCullom's stock season at Peak's Island, Me., has been inaugurated. The Wife

and *The Wages of Sin* are to be followed by productions of *Ferncliff*, *Caste*, *Hearts of Oak*, *Forgiven*, *The Danites*, and other well-known dramas.

Mrs. Beaumont Packard will this week engage people for the coming season of the Corinne Opera company.

The roof garden connected with A. M. Palmer's new Chicago theatre, the Great Northern, will open on Wednesday evening, July 1.

Charles J. Richman will leave for London, Wednesday, on the *St. Paul*, with the Daly company. He will play his original part in *Countess Gucki*.

George Du Maurier's new novel, which he hopes to rival in popularity his remarkable "Trilby," is to be called "The Martian," and will contain, it is promised, strong possibilities for the dramatist. It will be published in the Autumn.

Manager William Sells, of the Standard Theatre is just returned after a sojourn of several months' duration in Colorado.

After his London engagement, Robert Hilliard will open his next starring tour at Middletown, N. Y., on Oct. 12.

Mrs. Potter and Kyrle Bellew are to play the leading roles in a London production next September, and will not open their American tour till the latter part of December.

The *af freco* performance of *The Mistletoe Bough*, on the Low estate, Staten Island, announced for this (Tuesday) afternoon, has been indefinitely postponed through the inclement weather.

Andrew Cole, an aeronaut, fell from a balloon at North Park, Grand Rapids, Sunday, receiving fatal injuries. A gale blew his trapeze against a building, and he fell thirty feet, striking upon his head.

Manager W. E. Flack, of 8 Bells, is summing at Cedar Point, Sandusky, O., whence he comes to New York, July 15, to arrange the tours of the two 8 Bells companies which go out in August under Walter Loftus and himself. John F. Byrne is completing a new production, already patented, in which the Byrne Brothers promise to eclipse all their earlier efforts.

The many friends of Florence Mack of the Catherine Rober company, will be sorry to hear that she is very ill at the City Hospital in Boston.

E. H. Sothern's season will open at the Lyceum Theatre at the end of August in R. N. Stephens's new costume play, *An Enemy to the King*.

The season of the new Irish opera, *Brian Boru*, will open in this city Oct. 1.

OBITUARY.

Marion Fiske Martin, better known to the stage as Marion Fiske, died at Providence, R. I., Sunday, of heart trouble. Twenty years ago her sourestries were more deservedly popular than she, but since her marriage to Thomas Martin she seldom had appeared. Her remains were buried by the Actors Fund.

Colonel Washington D. Savage, treasurer and business manager of the Buckingham Theatre, Louisville, Ky., died in that city on June 10 of injuries received from falling through a trap door on the stage. Colonel Savage was seventy-two years of age and had quite an eventful life, being for a number of years the captain of an ocean steamship. After his marriage, he went to Louisville and for twenty-three years was associated with the Whallens, the owners of the Buckingham, in their various amusement enterprises. He was considered by all who had any business relations with him to be the soul of honor, and to be utterly incapable of an unscrupulous act. The deceased leaves a wife, but no children. The funeral services were conducted by the Louisville Lodge, B. P. O. E., of which he was an esteemed member, and the remains were interred in the Elks' Rest Plot, Cave Hill, the pall-bearers being selected from among the leading members of the Louisville theatrical colony.

James Macready, for many years a tragedian and star of more or less note, and at one time leading man with Nellie McHenry, was instantly killed by being thrown from his carriage at Hilton, N. Y., June 22, in front of the Hilton House, of which he was the proprietor. His widow is known to the stage as Stella Barr. He was born in Brooklyn forty-five years ago.

F. A. Little, formerly prominently with the Grand Opera House, Kansas City, and the house of like name at Boston, died at his home, Newton Falls, O., June 19, at the age of thirty-eight.

Mrs. Catherine Finley Marble, mother of Scott Marble, the dramatist, died at her residence in Philadelphia, June 25. At one time Mrs. Marble was in the employ of Augustin Daly, and among her personal friends were Fanny Davenport, Maud Harrison, Mrs. Tanshill, Mrs. Phillips and Agnes Ethel. Mrs. Marble and her sons were Quakers, but connection with the stage does not deprive one of membership in the Society of Friends, and Mrs. Marble will be interred in the Cemetery of Friends, Philadelphia.

Professor J. T. Leon (John S. Towne), of the Leon family, acrobats and gymnasts, died in an insane asylum at Jackson, La., June 21, at the age of fifty-two. He had traveled with every prominent circus in America, his last engagement being with the Cooper shows in Louisiana, where a sickness resulted in loss of mind. His two sons, Bertie and Earl, remain in the profession, and his widow, nee Miss Estelle, is keeping a hotel at Lockhart, Tex., where she would be pleased to learn the whereabouts of her son Bertie.

Carlos Gomez, the Brazilian composer and director of the Conservatory of Music at P. R., died recently in that city. He was born at Campinas in 1829 and was sent by the Brazilian Government to Milan to study under Mauro Rossi. He made his debut as a composer with the music of a review produced at a Milan theatre. Three years ago he produced the opera *Le Guarany*, which was a complete success, and was performed at the Star Theatre and the Academy of Music of this city. Among his other compositions is the national air of Brazil.

George Lindsay Burke, who had been with *The Great Metropolis*, *The Diamond Breaker*, *Kathleen Rober*, and *Police Inspector* companies, died of consumption at Spaulds, Bristol on June 24, aged thirty-four years. The body was interred at Mount Olivet Cemetery.

THE ELKS.

The degree of Elk was conferred upon E. M. Day, the hypnotist, by Glenn Falls Lodge, St. last week. Frederick A. T. Danwick, a Glenn Falls newspaper man and District Deputy Grand Exalted Ruler B. F. O. E., has signed as business-manager with Day.

How's This?

We offer One Hundred Dollars Reward for any case of Catarrh that cannot be cured by Hall's Catarrh Cure. F. J. CHENEY & CO., Props., Toledo, O. We the undersigned, having known F. J. Cheney for the last 15 years, and believe him perfectly reliable in all business transactions and financially able to carry out any obligation made by him.

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THE FOREIGN STAGE

GAWAIN'S GOSSIP.

Many Unsuccessful London Ventures and
Much Talk of New Playhouses.

(Special Correspondence of The Mirror.)

LONDON, June 19, 1896.

The human heart being—as we know—deceitful above all things and desperately wicked (present company's hearts, of course, excepted)—it is only natural that a prophet should rejoice over the fulfilment of his prophecies, even



LOUIE FREEAR.

though those prophecies contained evil forbodings. I hope I am above crowing over this kind of baleful success, but yet I cannot help just chronicling the fact that several of my recent predictions of this kind have, unlike the predictions of most sporting tipsters, been verified in a very marked degree. For example, it may be remembered that I felt impelled to predict financial disaster for (1) Josiah's Dream at the Strand, (2) Magda at the Lyceum, (3) The Sunbury Scandal at Terry's, and (4) Carmen at the Gaiety.

Alas! I have now to repeat that (1) the first-named play finished at the end of last week, and was promptly replaced by a new play, which has also petered out after a run of five consecutive nights. (2) That Magda, the mournful, will-to-night retire in favor of the much merrier, and therefore far more welcome, School for Scandal, and (3) that the Sunbury Scandal, produced just as I last mailed you and hurriedly referred to by yours to command, came to a mute inglorious end on Tuesday.

There was never much hope for Josiah's Dream, for it was based on such old-fashioned extravagant lines. Many marveled why so shrewd an actor manager as Charley's Aunt Penley should have taken a theatre especially to produce so conventional a play—for Penley it was who, disguised as "W. Spencer," ran the show. The marvelers, of course, were not aware, as were we in the know, that Penley had long ago accepted the piece and had even bound himself to produce the same somewhere. Well, he is now rid of it at a cost, I should say, of between two and three thousand pounds. He didn't even get a bit back for the week that the successor to Josiah's Dream, just tried, ran at the Strand—Playing the Game—to wit. For Penley, who is nothing if not good hearted, kindly let the runners of this piece have the house rent free in order to try their luck. And they have tried it with the result above stated.

Yet, be it noted, Playing the Game was not all a bad idea. There was in it the basis of a right merry play on the lines of the old farce, High Life Below Stairs, brought up to date. A party of gilt-edged folk, including, of course, the now inevitable American or two, finding themselves left servantless at a large house at Ascot (where the races come from) have to take it in turn to disguise themselves as servants in order to do the honors to their guests. Willie Younge, who has grown plumper since he was the London François to the Richelieu of the late great actor, Edwin Booth, is chiefly responsible for the authorship, and a clever author he is. He has this time been helped, librettically, by Arthur J. Flaxman (solicitor and executor to poor old Harry Pettitt's estate), and musically, by Fred Eplet, a bright, hard-working harmony-monger, whose chief financial success up to now has been that very taking air set to "E Dunno Where 'e Are." Yes, Playing the Game did not fall through want of good ingredients so much as by reason of too hasty compounding of the same; and far too hasty a serving up thereof. With careful supervision it yet should do well on the road, and especially, I should think, around your more or less United States.

It was also the hasty mixing of promising material which, as I hastily hinted last week, threatened to snuff out The Sunbury Scandal, the first play of any size which Fred. Horner has yet permitted himself to write out of his own head instead of going to French heads. And lo! This also ran five nights, and Terry's is again closed. For my part, seeing that so charming a play as Jedbury Junior achieved so short a run, compared with its deserts, at that house, I could hardly expect so inchoate and extravagant a mixture as The Sunbury Scandal to achieve

much. Not, of course, that it is always the best play that runs. By Thalia! No, by no means. Fred Horner in a plucky letter to the papers, announcing the play's prompt withdrawal, attributes the failure, but without complaining or mentioning names, to the fact that large chunks of dialogue necessary to the elucidation of the plot were left out bodily at Terry's on the first night. This is probably thus, for Horner, although the shrewdest of shrewd business men, is not, so far as ever I have discovered in him, given to the recounting of Fish Stories. Still, it does seem strange that such lapses as these, not altogether uncommon in a slight degree on first nights, should have occurred, and in such large measure, after the whole strength of the company had had, in addition to careful rehearsal, a couple of special performances at Eastbourne, hard by Beachy Head on the English Channel, before they produced the piece in London yesterday week. However, Horner will doubtless soon have a chance to plunge himself into the vortex of hard work; for, if our present blessed, but apparently blithering, Government get into much more of a legislative tangle than they are in at present, there will soon be another General Election, and Horner will have another chance of fighting for a seat in the House of Commons. Some people quite long for this sort of honor. I am not taking any just now. I can hear quite enough bad language outside.

The fourth play for which I was unable to predict success, is the Netherlands Carmen—so called, perhaps, because it is extra "warm." This piece finishes at the Gaiety to-morrow (Saturday), after a run of twelve nights and one matinee. The last named was given yesterday, when La Belle France's very own Sarah honored the performance with her presence. Sarah, it may be remembered, was reported to have recently told an interviewer that if Miss Netherlands really kissed as often and as sultrily as was stated in the papers (meaning the American examples thereof), she, Olga, deserved to have seats and things thrown at her. I am now wondering whether, since La Bernhardt went to the matinee, she has seen cause to alter her opinion.

Your own genial humorist, Josh Billings, once aphoristically wrote "Be ye as wise as a serpent and as harmless as a dove—and then if a villain comes fooling around your tent, you can set your serpent at him!" This sage advice seems to have been acted upon—but with certain transpositions—by the leading character in a most melodramatic melodrama which was brought to the good old Surrey this week. The aforesaid transpositions show (1) that this leading character, being a villain of the deepest (hair) dye, elects to be a Serpent himself, and, indeed, the title of the play, The Serpent's Coil (good, eh?), refers to him alone, and (2) that he does really set a Live Serpent at somebody. That somebody, however, is not a villain, but his own virtuous wife, who not only happens to know all his guilty past, but who also stands in the way of his "securing" a woman whom he infatuatedly prefers, namely, the wife of the, of course, falsely-accused hero. The Serpent (the human one), who is also a detective high in favor at Scotland Yard, starts, you should know, by "removing" (at the Grand Hotel, Charing Cross) a troublesome blackmailing convict-friend. His method of removal is swift, but sure. He electrocutes that friend by means of an electric desk, which blows him up when he essays to endorse a cheque which the intending electrocutor professes to hand to his unsuspecting victim for services rendered. Anon, the Detective-Villain hurries around to Oxford Street, about half a mile away, with a view to burgling a safe full of the choicest valuables of that comforting kind which Dickens's Wemmick was always wont to affectionately, but honestly, regard as portable property. While thus engaged, however, this Serpentine Detective is detected by his wife, who is much more patient than some wives we have in England, however the wives may pan out on your side. But let that pass—in case our respective wives should hear us. In due course, and by means of a convenient steamboat, the "Serpent" wriggles his wicked way to Naples—which we are proverbially requested "to see and die"—the latter part of which proverb the Neapolitans take, as you know, jolly good care that their system of non-drainage shall carry into prompt effect.

Well, once at Naples, the "Serpent" makes arrangements, firstly, to have the hero arrested for the Electric murder committed by his own detecting self (as above); and, secondly, to drop a deadly drug into his wife's glass of wine, whereby she may die even almost before she has seen Naples. In this design, however, he, being only a mere stage villain, is prevented by an itinerant Tarantella dancer, who, noting the proceeding, kicks over the drugged wine-glass by way of repayment for insults rendered. The poor villain is then fain to travel to China (forsooth!) in pursuit of his now fugitive wife, whom he still yearns to lose, and of the hero's wife, whom he still pines to possess. Once in China he secures a gruesome bakehouse, where he actually proposes to bake his better half, after she has been slimy crushed and otherwise negotiated by a Terrible Local Snake which he keeps in a big box hard by the intended Wife-Baking Oven! Leaving his poor wife to be eaten up and afterwards grilled (neither proceeding, of course, coming off) he dashes off intent upon literally firing out the hero's wife, by setting fire to the Bungalow in which she temporarily dwells. To cut a very long story of exciting adventures reasonably short, I may tell you that the Serpentine and Colling Detective being held by the enemy—which in his case is a Party by the name of Justice—finally, after some attempts at metaphysically defending the ethics of his sanguinary (and sexual) proceedings, wipes himself out of existence by means of the self-same Electric Desk (of his own invention) whereby he so un-

generously annihilated his blackmailing ex-confederate in Act I. and at the Grand Hotel!

Notwithstanding the numerous failures of plays and the many closings of theatres, lo! five new playhouses are in course of preparation. One is the Shakespeare Theatre and Opera House, which is being built near Clapham Junction. The foundation stone and christening ceremony in connection with this will be performed on Wednesday by Forbes Robertson. Additional interest is imparted to this theatre by reason of the fact that, although Mr. Shakespeare was so largely concerned with theatrical business in this town, this is the first time that a theatre bearing his name has been built therein, although there are several in the provinces.

New playhouse Number 2 is the long-delayed Brixton Theatre, delayed by reason of that generally prevailing epidemic—lack of dollars. Your GAWAIN (here's his health) examined this house, and found it a really beautiful little place. The runners thereof, however, will have all their work cut out, now that the Camberwell Metropole, about a mile away, has gained such a tremendous hold upon the inhabitants of those suburban parts. But let us hope for the best.

New playhouses, 3, 4 and 5, are to be located respectively at Fulham, S. W.; at Hackney, N., and at Silvertown, E. But as little more than the plans of these are yet in evidence, it were premature to give further details.

Of course the new theatre, and one which scarcely falls within the category of those named above, is Beerbohm Tree's new histrionic home, which is opposite the Haymarket, and is, as I have already notified you, to be called Her Majesty's. For production at this house, or at some theatre to be rented until this house is ready, Tree is still meditating over that scenario of the play which Gilbert Parker proposes to base upon his story, "The Seats of the Mighty," which originally appeared serially in the Young Men's Christian Association's organ, The Young Man. It is proposed to call this play, Doltaire. I prefer Parker's original title. But of course, even Tree, being only human, likes to have a play called after his name part now and again.

Speaking of Her Majesty's, H. J. Leslie, who once ran so disastrous a season of promenade concerts and pantomime at the old house of that name, has just arrived here from your side. Mysterious communiqués have already been sent around our newspaper offices and places where they write, hinting that as soon as certain "legal difficulties" have been surmounted, Leslie will resume possession of the Lyric, which he built out of the fortune he made over Dorothy, and lost over something else. I shall not be sorry to see Leslie doing well again here, for he was not a bad sort, although, of course, plenty rounded on him when the winds of adversity began to whistle about his ears. Moreover, those who worked for him ever found him kindly and liberal; therefore do many of us wish him well. But let him not (as the Scripture hath it) turn again to folly. He knows the sort of folly I mean.

The portrait enclosed is that of Louie Freear, one of the very drollest comic actresses now before the London public, a quaint little body whose performance of a characteristic slavey in George Dance's musical farce, The Gay Parisienne, at the Duke of York's, is the talk of theatrical circles. The part was not in the piece when it was first brought out on tour, but was dropped in just before the Duke of York's production, from a previous and less successful play of the same author's, Buttercup and Daisy, to wit. Miss Freear's screamingly funny acting, and her singing or an introduced song written by Fred Bowyer and entitled "Sister Mary Jane's Top Note," earn tremendous applause at every performance, and have caused her to be described by press and public as a "Little Tich in Petticoats." Certain so-called "critics," who like it to be thought that all theatrical history is open to them, were quite surprised when this eccentric little genius appeared in the above-named play and wondered wherever she came from! And yet she had not only, since childhood, been concerned around the suburbs and the provinces with every kind of business imaginable, Christy minstrels, oratorio, melodrama, Shakespeare, etc., but even just before these "critics" manifested this startled astonishment, she had appeared in London itself in one of the best known touring Shakespearean companies, and had proved herself to be the very smartest representative of Puck we have had for many a long year, and Puck wants playing.

Vesta Tilley, who has apparently become a very great favorite on your side, has just reappeared with great success at the Oxford and Tivoli. She seems as saucy and as sprightly as ever, if not more so, scoring especially in a song in which she of course wears the trousers, and sings of "The Piccadilly Johnny With a Little Glass Eye." At the Oxford a very strong detail of the programme is Clement Scott's new sketch, The Forlorn Hope, which he has made out of the last act of a drama entitled Sister Mary, written by him and Wilson Barrett some years ago for Alice Lingard. The scene of The Forlorn Hope is now laid in Matabeleland, instead of at Majuba Hill, as was the case in the aforesaid drama. The playlet, which contains a couple of stirring patriotic ballads in Clemmy's best poetic vein, is admirably sung and acted by Leo Stormont, Oscar Adye, and A. W. Fitzgerald, a strong Irish actor. Cora Stuart, widow of the late F. W. Robertson, son of the dramatist and nephew to Mrs. Kendal, looks very handsome and plays very earnestly as a pathetic hospital nurse. Scott has also an Australian sketch at the Tivoli, and he is said to be meditating others.

Although the weather still continues more or less sultry, many new productions are underlined for the near future. These include The School for Scandal at the Lyceum to-morrow; On the March, which sundry members of the

Vokes family have been fighting so furiously about, at the Prince of Wales's on Monday; an infernal kind of drama, called Father Satan, at the Britannia on the same evening. The Little Genius at the Avenue, probably, next Thursday evening, and a special matinee of The Merchant of Venice at the Duke of York's on Thursday in aid of the South London Coster's Association. The Shylock on this occasion will be Charles Pond, histrionically an amateur, but a Director of a Lighting Corporation professionally. It is obvious that for this Coster Benefit, Shylock should have been represented by my old friend, Albert Chevalier, who would doubtless have "knocked 'em" in St. Martin's Lane.

GAWAIN.

GOSSIP OF THE ITALIAN STAGE.

(Special Correspondence of The Mirror.)

ROME, June 10, 1896.

The fourth of June, 1896, will be henceforth a sad date in the history of Italian art, for on that day the great Italian tragedian, Ernesto Rossi, died in Pescara, where, whilst making a short halt on his return journey from Russia, he was seized with a cardiac fit, which ended in his death. The little town of Pescara has now a history. The death of Ernesto Rossi has marked it forever with a memorable date. He had already had a slight attack whilst playing King Lear in Odessa, and almost his last words were: "Oh, had I died when playing Lear in Odessa! I always wished to die in that part!" It was his best.

When the train arrived at Pescara, however, he seemed so well that the members of his company, whom he loved as brothers, never dreamed that his end was so near. He sat in the little waiting-room, and looked and talked so cheerfully, that he deceived all around him. Suddenly he said: "One cannot always feel well!" and then he added, that he wished he had died reciting Shakespeare's divine lines.

Italy has sometimes been said to be a country of sceptics. This is not so; no people are kinder-hearted for the sick, or mourn for their dead more than Italians. Thus, at the news of Ernesto Rossi's death, there is not a man in all Italy who does not feel he has lost a part of himself in losing Rossi, who was not only great, but good to the core. He was born in Leghorn, March 27, 1827, and had been over fifty years on the stage. He was christened: Ernest, John and Fortunato. This last name was his fetish, he said, and brought him good fortune, wherever he went. He was a pupil of Moëna, the Michael Angelo of Italian actors, as also was Salvini.

Modena was a patriot, and helped the cause by reciting Dante's patriotic verses while dressed as Dante. He did this at Her Majesty's Theatre, London. He appeared as Dante, and dictated his verses to a secretary, also clad in the costume of the period, and thus he aroused the sympathy of his English audience as well as of every Italian present. Ernesto Rossi was also a great Dantesque reciter, but, more than all, he was a Shakespearean actor. Hamlet and Lear were his favorite parts. His Hamlet did not please in English-speaking countries. Nevertheless, it was a great performance. Poor Rossi, however, thought that we did not understand Shakespeare and he did!

Outside England and America, Rossi's Hamlet was accepted as sublime and amongst the most noble and poetic figures on the stage. Shakespeare inspired him and illuminated his whole person whilst under the influence of his genius. Like the French Talma, Rossi considered Shakespeare a fountain of truth for actors—their splendid guiding-star. He even translated Julius Caesar into Italian, and used to play both Caesar and Brutus.

He was as great in Goldoni's comedies as in Shakespeare's tragedies, and he played Corneille's Cid as no other actor ever played it. He astonished even the French. In Germany, he played German plays, and in Russia, Russian plays. Like all Italian artists, he was very versatile. He was popular in Paris, and on one occasion played Cid in French. The first time he went to Paris was with Ristori. Among his friends were the two Dumas, Jevin, Gautier, Auber, Meyerbeer and others. No actor, perhaps, ever traveled so much as he, and everywhere—excepting in England and America—he was triumphant, and returned to the same place many times. Kings and emperors were proud to call him friend; Garibaldi was a great admirer of Rossi, and could never sleep after seeing him in Hamlet! The stage was his dream—his life! He would not hear of rest. With one step, he has gone from the stage to the grave.

Like many other artists, he used to lament that an actor does not outline himself as painters, authors, and sculptors. This is an error. Are Kean, Kemble, Garrick, Talma, Rachel, Siddons, or Booth dead? No, they live, and will live for ever in tradition. And so will Rossi.

It is said that during his travels more than one slave, and many condemned prisoners, were freed at his intercession.

In private life he was an adoring husband and father. At his funeral more wreaths were placed on his coffin than on any royal bier.

Rossi died, as he wished, in harness. He had long suffered from heart disease, and therefore, had even hoped to die on the stage itself.

Emete Novelli, another of our great Italian actors, has had two dramas written for him in Spain. In one, Savage Love, by Echegaray, there are three women and one man (Novelli). The other, by Selles, is a drama in one act. It is the story of an Anarchist, who comes home and takes off his jacket, in a pocket of which is a bomb. The man's only child falls asleep with his head on the jacket, and thus the father finds him. The slightest movement of the boy may explode the bomb, meaning death to the boy and his mother. The anarchist tries to awaken the boy, and to remove him gently from the dangerous post, but does not. In despair he

then calls to his wife to remove the boy—"as gently as only a mother can do!"

This is a great scene for an actor, and I can imagine how Novelli will play it.

At the Castanzi Theatre we have had a new comedy, by Torelli, Modern Women, in two acts. It is a work full of wit and humor. The plot is most simple. A jealous husband suspects two young men of courting his wife, instead of which they are courting two pretty girls, friends of his wife, whom they finally marry.

Gallina has written a new comedy, Without Guide, but it will not be given before November.

Charley's Aunt is having as great a success in Italy as in America and England. Sudermann's Battle of Butterflies, on the other hand, is not a success. German and Norwegian plays, however, are generally more successful nowadays in Italy than French, or original Italian plays, and this is rather discouraging to Italian writers. We are now awaiting a translation of King Renatus, by Henrik Hertz, the celebrated Danish author. On the other hand, I am glad to see Italian plays given in Paris, especially plays by Giacosa and Gallina, the former Italy's most poetic writer, the latter the "domestic" playwright. Both are equally successful in their way.

If the readers of THE MIRROR will turn over their leaves to a year or so back they will see that I was the first to mention Frigoli's name in America, and gave a description of The Chameleon as he played it in Rome before, perhaps, he ever thought of going to America. I do not wonder at his success with you—he is a wonder, and there's no mistake about it.

S. P. Q. R.

NOTES FROM ABROAD.

Alexandre Bisson, whose latest play was refused by the Comédie-Française, is to be consoled by a revival of his *Le Deputé de Bombignac* at that house.

The committee of the Comédie-Française is considering a new drama, *Martyre*, by Jean Richepin. The same committee contemplates engaging Mlle. Yvonne, the pensionnaire of the Vaudeville and the Gymnase.

A new vaudeville at the Paris Dejazet is entitled *Chipacaisa et Cie*.

Theodore Barrière's drama, *L'Outrage*, succeeds *Thermidor* at the Paris Porte Saint-Martin. Maude Rondebush, the operatic favorite of the Glasgow and Edinburgh seasons, is in Paris.

Cyril Maude and Frederick Harrison will open their lease of the London Haymarket in October with a new play by H. V. Esmond.

A copyright performance has been given in London of a new play by George C. Collingham entitled *The Pilgrim's Progress*, based upon Bunyan's work. In the cast were Grace Hawthorne, Vera Thornton, Julia E. Smith, Amy Verity, Shirley Hope, Blanche Curtis, Amy Davenport, Cecil Elgar, C. Lyttleton Eyre, J. E. Manning, Herbert Hollister, Clinton Baddeley, Sydney Jerram, Harry Mountford, and Harry Fenton.

Augustin Daly's London season begins at the Comedy Theatre, July 6, Ada Rehan, Mrs. Gilbert, James Lewis, Charles Richman and Edwin Stevens appearing.

The Clergyman's Daughter, or whatever it may yet be called, is soon to be done at the London Gaiety by Seymour Hicks, John Le Hay, Charles Ryley, W. H. Rawlings, Ellaline Terriss, Ethel Hayden, Katie Seymour, and Maria Davis.

William Calder is to produce in Sight of St. Paul's at the London Princess's in August.

Arthur Bourchier has revived *Dearest Mamma* in front of The Queen's Proctor at the London Royalty.

A one-act play by an English clergyman of high rank was recently played at Barry Dock. It was called *The Old Un*, and the author used a nom de plume.

Amy Sedgwick, after an absence of thirty years, returns to the London stage at a benefit this week, appearing in *An Unequal Match*, which was written for her by Tom Taylor.

Mlle. Thomsen, of the Paris Opera Comique, is dead.

Business Manager Herbert Leonard, of the London Surrey, and Laura Dyson, of the Surrey company, were married June 6.

The Prince of Wales telegraphed his thanks to Arthur Roberts when the latter celebrated H. R. H.'s Derby victory in a song at the London Prince of Wales's.

Beerbohm Tree has received the Queen's permission to call his new theatre Her Majesty's.

Philip Burne Jones, a son of Sir Edward B. J. is painting a portrait of Cissy Loftus as companion to his picture of Mrs. Beerbohm Tree in the New Gallery, London.

Charles Warner has sold his melodrama, *The Life We Live*, and it will be sent on tour in England.

Röntgen rays are drawing well at the London Aquarium.

Margaret Ayrton, Rose Swinerd, and Harry Walsham are the latest English victims of carriage accidents, which are all the rage abroad.

The Cinematograph is going strong at Johannesburg, with Mark Twain a good second. Andrew Elliot, of Edinburgh, has published a pamphlet by Archibald Young on "Theatre Panics and Their Cure."

An English lunatic asylum advertises in a dramatic paper for "Male under-attendants; must be single; musicians preferred; wages, £25 with board (no beer), lodging, washing and uniform."

Febba Strakosch, a niece of Adelina Patti, has succeeded in opera at Nice.

Cissy Grahame's production of *On the March*, by John Crook, Edward Solomon, Frederic

Clay, William Yardley, B. C. Stephenson, and Cecil Clay, made a big hit at the London Prince of Wales's June 22. An individual triumph was scored by Thomas C. Murray, the American comedian, and Alice Atherton, Maud Boyd, Horace Mills, and Templar Saxe were in the cast.

Oiga Nethersole gave a Carmen matinee in honor of Sarah Bernhardt, in London, June 18. In the audience were Marie Tempest, Letty Lind, Fanny Brough, Kitty Loftus, Louie Frear, and Haydn Coffin and wife. The guests complimented the hostess after the performance.

A London paper tells a story about a boy who fell through the ice while skating. A comrade, who had seen *The Span of Life* bills, suggested a human bridge, and six boys rescued the drowning lad by imitating the melodrama idea.

Charles Wyndham, encouraged by the success of their Rosemary, has purchased of Louis N. Carson and Murray Carson a new comedy of the time of George III.

Emma Nevada has been the star of the opera season at Genoa.

The Wizard of the Nile will be presented at Vienna in the Autumn.

Walborg Anderson, leading soprano of the Royal Opera, Copenhagen, was a hospital nurse, until her remarkable voice was discovered by a patient, who arranged for its cultivation at government expense.

Mlle. Nikita, an American singer, is engaged for the Paris Opera Comique.

The Queen of the Belgians having decided to make her Summer residence at Spa, the committee of the Strangers' Club has arranged a series of attractive fêtes for the Summer. During July, in addition to the usual shooting matches, there will be international regattas, races of automobiles, grand concerts, a children's ball, and international races for prizes amounting to 30,000 francs. On the 25th there will be a *tir aux pigeons*, with handsome prizes, and the month will wind up with a monster concert at which the company of the Paris Opera Comique will assist.

August will be unusually gay, with pigeon shooting, fireworks, swimming matches, concerts, cycle contests, fancy balls, a dog show, a wonderful exposition of dolls from all parts of Europe, illuminations, a battle of flowers, and international races. This incessant round of festivity will conclude with an interesting concert in which several artists of the opera will take part. Spa has a standing orchestra of seventy picked performers under the direction of M. Lecocq, and the Strangers' Club is one of the most sumptuous and agreeable in Europe.

TOUR OF ELIHU R. SPENCER.

Elihu R. Spencer, the well-known actor, last season one of the stars in the Hanford-Spencer-O'Brien company, will have an organization of his own this year. In an interview with a Mirror man, Mr. Spencer said:

"I have decided to go alone this season, and shall make productions of *Othello*, *Romeo and Juliet*, *The Merchant of Venice*, and *Damon and Pythias* (the last piece for benefits only).

"I own a car-load of scenery, costumes, and properties, and shall carry and use them in these productions. I shall play Iago, *Romeo*, *Shylock*, and *Pythias*.

"I am now negotiating with a well-known actress to play the leading parts with me, and shall surround myself with a supporting company second to none upon the road. The pieces will be staged and the company rehearsed by one of the best directors in New York. The season will open about Nov. 10.

UNDER THE BLACK FLAG.

John D'Ormond was announced to play A Texas Steer at Lisbon, Iowa, June 13.

The Frank E. Long Dramatic company played the *Marquette*, Mich. Opera House (Russell and Hornstein, managers) week of May 18, presenting *The Middleman*, in *Old Kentucky*, *Trilby*, in *Mizzoura*, *Too Much Johnson*, *The Last Stroke*, and *"Greater"* Shenandoah, with original paper.

"Esther Petite and the Sutherland Theatre company" are playing Jane in Wisconsin.

Joseph Arthur sends to THE MIRROR a programme of "Frankie Carpenter and her excellent company," who are pirating his *Blue Jeans* under the title of *Sunshine and Shadows*. The outfit played Hancock Hall, Ellsworth, Me., June 13, and Mr. Arthur has instructed his attorney to proceed against local managers countenancing the attraction.

The Wizard of the Nile in Vienna.

Victor Herbert and Harry B. Smith's opera, *The Wizard of the Nile*, has been accepted for production next season by Director Jauner, of the Carl Theatre, Vienna. The book has been adapted by Al Neumann, and the orchestral parts are to be enlarged by Mr. Herbert for an orchestra of fifty. Possibly Mr. Herbert may go to Vienna to conduct the first performance.

SUMMER VACATION TOURS.

The Baltimore & Ohio R. R. Co. now has on sale at all its offices east of the Ohio River a full line of tourist excursion tickets to all the lake, mountain and seashore resorts in the Eastern and Northern States and in Canada. These tickets are valid for return journey until October 31st. Before deciding upon your Summer outing it would be well to consult the B. & O. Book of "Routes and Rates for Summer Tours."

All B. & O. Ticket Agents at principal points have them, or they will be sent upon receipt of ten cents, for postage, by Chas. O. Scull, Gen'l Passenger Agent, B. & O. R., Baltimore, Md.

I make four color lithographs for 5c per sheet, best ink and paper used. A full line of stock work on hand. Brooks, room 20, Standard Theatre, New York.

LETTERS TO THE EDITOR.

PIRACIES BY AMATEURS.

PHILADELPHIA, Pa., June 25, 1896.

To the Editor of The Dramatic Mirror:

Sir: Your righteous denunciations of play piracy by professional companies have been read by me from time to time with much satisfaction; but you have seemed to overlook play stealing by amateur companies, of which this city is overrun, an evil which is growing greater every season, since there seems to be no attempt to check it. The organization of so many companies is, in my opinion, the outgrowth of the Philadelphia "benefit system" (that *benefit* name of combinations playing this city), and their success because they are to a certain extent fostered by the managers of our first-class theatres.

During the past three or four years, it has become quite the thing to give these performances at our high-priced houses immediately after the close of the regular theatrical season, the managers graciously granting the use of his house for the occasion, asking only a nominal sum (generally about \$100) to pay the stage hands and gas bill. It is true that these performances are given in the name of "sweet charity," and in some notable cases the proceeds are devoted to worthy causes, but running funds to furnish club houses or to provide fishing trips for somebody during the Summer is rather stretching the point.

Where formerly associations had annual benefits, receiving fifty per cent. of the sales of tickets, they now organize a company, get a date at one of the theatres, and pocket the full 100 per cent., less, of course, the "nominal sum." I am aware that some of the more prominent of the companies have had permission from the owners of pieces to play them; but I am also aware that these same companies have played pieces without asking permission of anyone, excepting their Chicago agent, who gives permission and manuscript both, for a consideration.

One of the most glaring steals of this season was the performance of *The Girl Left Behind Me* at the Park Theatre on June 11 instant. The piece was advertised as *The Daughter of the Regiment*, but persons who were importuned to purchase tickets were informed as to the play really was, and the reason for not billing it under its proper title. I might remark here that a young actress of my acquaintance, who had just returned home, after a successful season with a repertoire company, was "specially engaged" for the performance above referred to. I took occasion to advise her to give all such people a wide berth for the future, and she replied: "Oh, what's the difference. Everybody does it, and there's money in it." She also said: "The company I traveled with were not supposed to do any pirating, but we did though."

I have since learned that one of the pieces which the said company pirated was *The Girl Left Behind Me*. I venture to say that during this season the play thieves have sold as many copies of MSS. to amateur companies of this city as they did to all the professional pirates. There is now in contemplation, I am told, three performances of *The Lost Paradise* by amateurs.

The authors and owners of plays may be powerless to prevent such work, but if our managers would decline to be charitable (for a nominal sum) and would refuse the use of their houses, the nuisance would be abated, because there is not to-day in Philadelphia a hall where such performances could be properly given and the majority of amateur companies would die for want of a hearing.

Please do not think that I am opposed to amateur theatricals; I heartily commend these embryonic actors for the perfection and magnificence of their productions and their ambition to be up-to-the-times, but I am thoroughly concerned that the manner in which they procure the pieces they produce.

Charity, it is said, covereth a multitude of sins, but I do not believe in the doctrine erroneously attributed to the Jesuits, "that the end justifies the means."

Very truly yours, JAMES C. LAWLESS.

CANON FLEMING AND ALFRED AYRES.

NEW YORK, June 24, 1896.

To the Editor of The Dramatic Mirror:

Sir:—Will you permit me to enter the following remarks about Mr. Alfred Ayres's criticism of Canon Fleming's reading of certain lines from *Shakespeare*: In summing up Mr. Ayres says of the seventh line of the speech beginning "Angels and ministers of grace," etc., "Why emphasize it? There is no question of the Ghost's answering anyone else."

According to the play there is a very decided question of the Ghost answering some one else. The Ghost first appears twice to Bernardo and Marcellus—they communicate this to Horatio, and upon the occasion of his watch he attempts to speak to the Ghost. Horatio determines to inform Hamlet, for "this spirit dumb to us, will speak to him."

Now when Hamlet is acquainted with the facts of the Ghost's visitations he determines to watch and speak to it though it "blast me."

I should think that Canon Fleming's reading was beautifully correct, because it takes notice of a very trifling detail in the speech, and it rather surprises me that Mr. Ayres should have failed to grasp it.

On that little word *no*, properly emphasized, hangs a great deal of the pathos and power of Hamlet's appeal. In that one word is all this meaning: You have been appeared to by the Ghost, and once even Horatio had courage to address you, but answer you made not—now it is I, Hamlet, your son, who speaks to you, my father's spirit. "Hamlet, King, Father, Royal Dane! O answer me!"

Again, in the nineteenth line, Mr. Ayres says "I should not italicize *why*, *this*, in *Shakespeare's* text." Hamlet makes several distinct interrogations and he sums up:

Say, *why* is this? *Wherefore*? *What* should we do? Canon Fleming's reading is most correct, because by proper emphasis of *why* and *this*, the full force of the questions asked is made, suggestive, suggestive. Whereas, if Hamlet had but asked one question, then it seems to me it would have been incorrect to italicize *why* and *this*.

To be sure, the best authorities will always dispute many things in Shakespeare, more especially as to the correct reading of certain passages, but, after all, there can be only one that is really correct.

Mr. Ayres is a deep thinker and an able Shakespearean scholar, and I, for one, am always deeply interested in what he has to say. This is the first time I have been disappointed in his judgment. May I ask Mr. Ayres if, upon second thought, he does not consider Canon Fleming's reading as, perhaps, preferable in view of the above remarks?

Hoping this has not encroached too much on your valuable space, and that this letter may not be unworthy of Mr. Ayres's attention, I am

Very truly yours, HORACE MARKLEY.

A COURAGEOUS CLERGYMAN.

DENVER, Col., June 10, 1896.

To the Editor of The Dramatic Mirror:

Sir:—I have read with so much interest the letters and articles in THE MIRROR in reference to the views of certain clergymen for and against the stage, that, being in possession of some correspondence relative to a similar subject, I enclose it believing it will be of considerable interest to your readers.

The tendency on the part of several members of the cloth to cast aspersions upon our profession at different times has been so severe and unjust that this incident is a welcome relief, showing the malice of one more clergyman who not only preaches but practices.

In an old Norfolk, Va., paper I ran across this article under the heading "Here's a Queer Argument."

"A traveling theatrical company recently arrived on an extended visit to Killamash, an important colliery centre in Derbyshire. The rector, the Rev. F. J. Metcalfe, a well known and highly popular clergyman, visited the theatre. For this he was criticised by some of his parishioners. He has therefore issued the following letter to his flock:

"MY DEAR PEOPLE:—As some concern has been expressed by some of you because I have patronized and attended the Queen's Theatre, now staying in this village, it may be well for me to give an explanation of my so doing. I am responsible before God for doing all I can and giving every opportunity to all in this parish to be brought under the influence of the Holy Spirit. A theatrical company comes into this place with every probability of staying some time. They do not come here to break either the laws of God or man. Their profession is quite a lawful one. Now if every one who is respectable keeps away from these places what will they become? Centers of sin? Whose fault is it, then, that this is the case? Is it the fault of the company who come here to amuse the people? I say it is not. It is the fault of those persons who think themselves too respectable to 'go to such a place.' The proprietor of a company like this here now is only too thankful to have the help of good

people to raise his performance and make it of a more refined and improved character. What a pity it is that some of our people are such cowards that they must set upon our young men and boys instead of coming to me. If I am doing wrong, why don't they come and tell me and teach me better, instead of throwing their sneers out at those who can't help what I do. 'He's a nice sort of leader,' they say, but those who say these things are not those who would be led anywhere better. Another thing they say is: 'He would not do it, only he wants some money out of them.' This is one of those thumping lies that people like to say about a parson. Well, let them say it. It won't hurt the parson, and it pleases them."

Wondering if the above was not the creation of some fertile brain anxious to fill a little "space," or an actual statement of the rector mentioned, I telegraphed the somewhat vague address, and wrote to find out.

The following letter came to me several weeks later, showing the truth of the article, and stating still further the clergyman's views:

"GENTLEMAN:—

"DEAR SIR:—I received your letter dated Feb. 25th morning. The address was quite sufficient. There is only one Killamash in England. The cutting you send me is a true report of what I wrote to my people. It is the second cutting I have received from 'S. A.' I have been much criticised, but still maintain my point, and shall go again should the theatre return. I have not common patience with 'cant' of any sort."

"These people when here are my parishioners, and want a living as well as anyone else. The theatre might be made a tremendous power for good."

"I am, yours truly,

"F. J. METCALFE."

Also, he sent a long clipping from a Killamash, Eng., paper, relative to his new church, and his speech at the dedication ceremonies, which latter was punctuated by "great laughter" and "loud applause."

Briefly, then, the pleasure I felt, that on this fair earth of ours there was one more member of the clergy who dared stand for the stage instead of against it, and who could argue so well that the lack of support on the part of the "good people" was in a great measure the cause of so much odium being cast upon us, was so great that I felt my fellow professionals would be interested in it also.

This clergyman's phrase, "only one of those thumping lies," to me is delightful—there is something so human, as it were, in it—so expressive of a desire to say something else, stronger!

It may also be of interest to know that the Rev. F. J. Metcalfe is the rector of the Church of St. Giles, a very old Norman structure, some portions of which, the roof and doorway into the chancel, date back to the year 1450.

The dedication of the recent additions made necessary by the growth of the church were attended by a very large gathering in spite of a pouring rain, and the little church stands to-day one of the most beautiful and interesting in all England, presided over by a sincere, hard worker and one who is every inch a man.

I am, very cordially,

THOMAS M. BROWN.

IMPERTINENT NEWSPAPER WOMEN.

NEW YORK, June 24, 1896.

To the Editor of The Dramatic Mirror:

Sir:—Respecting a bit of gossip in your Boston correspondence last week, will you kindly favor me with space in which to offer this comment? I refer to the quotation as coming from Miss Nethersole, in which she characterizes the Boston newspaper women as "inquisitive, impudent, and indelicate."

I have no means of verifying this statement, but I sincerely hope she made it. When, in April last, Mollie Revel and myself produced a version of *Carmen* in Boston, neither of us had ever met any newspaper person or asked any favors of any kind. On the morning following the production, at least one woman dipped into our private affairs, involving a misstatement and even mentioning my place of employment in this city.

Newspapers have to do with authors as authors only, and I do not object to criticism in the least. To pry beyond that I consider "inquisitive, impudent, and indelicate," even if Miss Nethersole does not think so, though I have no doubt the lady in question was duly inflicted with all three.

This is the first protest I have ever offered, as it seems much wiser to quietly ignore all criticism (?), good and bad, than to answer it.

These women would have more than enough to do if they turned their attention to sharpening their wits and dealt with professional duties only.

And it would increase their popularity if they were to mind their own business.

Very sincerely yours,

MARIE DEBAN.

ANOTHER CLAIMANT.

NEW YORK, June 26.

To the Editor of The Dramatic Mirror:

Sir:—After reading a note to your paper from Townsend Walsh, in reference to the play *Lost, Strayed, or Stolen*, I take the liberty to state the fact, that in the Winter of 1881 I translated, adapted, and copyrighted, the French play called *Le Bapême de Peit Oscar*. A. M. Palmer, then manager of the Madison Square Theatre, kindly consented to read it; and after praising my work upon it, told me he had seen it played the previous winter in Paris, and would have bought it, but had just purchased *The Private Secretary*.

I then took it to Lester Wallack. He also praised my work highly, and, by a singular coincidence, suggested to me the very title under which it is now being played. It did not, however, suit his company. I made an appointment that Summer with Charles Dickson, the comedian, now playing at Keith's, in this city, and read it to him at the house of the late Mr. Charles Wheatleigh. Mr. Dickson was amused with it, but there being no star part, the play consequently was of no value to him. It has since lain all these years, waiting to be produced.

Respectfully yours,

MARION BOOTH.

REDUCED RATES TO CHICAGO.

Account of the Democratic National Convention, Chicago, Ill., the B. & O. R. R. will sell excursion tickets from all Ticket Stations on its lines East of the Ohio River, for all trains July 3, 4, 5 and 6, good for return passage until July 12 inclusive, at one single fare for the round trip. Tickets will, also, be sold by all connecting lines.

The B. & O. maintains a double daily service of fast vestibuled express trains, with Pullman Sleeping and Dining Cars attached, running through to Chicago solid without change or transfer.

HARRY DICKESON

Eccentric and Character Comedian

THIS WEEK AS

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Indianapolis.

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TELEGRAPHIC NEWS

CHICAGO.

Hall's Chat of Hot-Weather Events in the Big Western Town—Good Weather.

(Special to The Mirror.)

CHICAGO, June 29.

Delightful Summer weather and four excellent attractions at the first-class theatres have united to improve business here. Miss Rehan said farewell in The Countess Gucki at the Columbia Saturday evening, and is now on her way to dear old Lunnon. I can readily believe that the play was written for her, as her part was a glove fit. Moreover, she had excellent support. The new leading man, Charles Richman, whom we are proud to call a Chicagoan, is by far the best actor Manager Daly has ever had in John Drew's place. He is a big, handsome, good-natured chap, who reminds me of Henry Miller, except that in him genuineness and heartiness take the place of the Miller artificiality. Richman is all right, and is bound to be heard from. The Rehan engagement was fairly successful.

The Columbia will remain closed now until Sept. 1, when the regular season will be opened by a big specialty company. Managers Hayman and Davis have booked Fanny Davenport, in Gay New York, May Irwin, the Mapleson Opera company, the Bostonians, Jeff De Angelis, Eddie Foy, Shore Acres, and other strong shows for the Columbia.

My friend "Punch" Wheeler peeped in at my court last week, fresh from New York. He is engaged in raising a little bunch of "Chaunceys" in front of each ear. He says it is quiet in Gotham but that business is good—in fact that it is so large at the Casino that the manager himself cannot get in. Mr. Wheeler intends remaining in the railroad business until he accumulates enough to take out a party.

Lost, Strayed or Stolen has proved a great Summer show, and it will remain at McVicker's indefinitely. The business is large, and Kennedy, Cotton, Backus, Plunkett, and Wright are clever fun makers.

A voice from the tomb: I have received a postal card from Denver and upon it is written: "Come here quick and bring necessary papers. Colonel J. H. Wood, Harry Martineau, and Andy Mackay are in the city." The message is signed "Robert Grau." I am now waiting to hear Denver's appeal for aid.

The Henderson-La Motte popular-price opera season has proven a winner at the Schiller, where the Mikado, splendidly presented, did well the first week. Last night Bouccacio was presented. Beatrice Goldie, who made such a hit in Harry Somers's opera, John and Priscilla, has been added to the already excellent company.

E. D. Lyons was here for a few days last week. He closed with Mansfield in the West and went on to New York to sail Saturday for Scotland on a short rest. His daughter Gretchen and her husband, Lucius Henderson, were also here. Mr. Lyons is to return to conduct some out-of-door performances of A Midsummer Night's Dream, and next season he will direct the Mansfield production of Hamlet.

At the Grand Opera House last evening, Fitzgerald Murphy revived his silver play, The Silver Lining, for two weeks, to take in the democratic convention. It is presented by a good company.

The roof garden of the Great Northern Theatre will be opened Wednesday evening with a big vaudeville bill. Richard Maddern, formerly of the Chicago Opera House, will direct the orchestra.

Jennie Goldthwaite, who was ill last week, is again on the bill of Lost, Strayed or Stolen. Her part was well played in her absence by Georgie Caine.

Just to show you how I do business in my court: A man had a beautiful collie stolen two months ago, and last week he found out who had it and swore out a warrant for his arrest before me. The following day I had the pleasure of returning to him not only his collie, but the five pretty pups of which she had become the mother during her absence. Can you beat that?

A unique memorandum tablet, with silver corners, was the souvenir at Hooley's to-night, signaling the fiftieth performance of that very funny farce, The Gay Parisians, which is filling the theatre at every performance, as it deserves to do.

George Beban, one of Sam T. Jack's comedians, was arrested, with his wife, on Wabash Avenue one evening last week. He was about to leave her, and he kissed her good-bye, whereupon two officious officers locked them up for disorderly conduct. The magistrate discharged both the next day, and now they have brought suit for damages. (I publish this for the benefit of professional visitors to Chicago.)

I met my old friend Harry Watcham here the other day. He used to handle the door at the Grand, and for the past nine seasons he has been with The Old Homestead. Harry is one of the wise boys who do not loaf during the Summer, and he was on his way to manage a Summer hotel at Petosky, Mich.

One of the wittiest newspaper men in Chicago is H. T. White, managing editor of the Daily News, who discovered that clever writer and jolly good fellow, Amy Leslie. Mr. White has a rather gruff manner not understood by those who know him well, and he is given to making caustic and witty remarks, often at the expense of others. One day last week a bright young critic, who is an immaculate dresser, called at the News office to see Amy. He was elaborately attired in brown—brown clothes, a brown hat, a brown tie, brown shoes, and from the upper pocket of his closely buttoned cutaway peeped the fingers of a pair of brown kid gloves. Mr.

White sat at his desk, writing busily, when the visitor asked for Miss Leslie. The editor was rather short in his replies, and the young man left in a huff. Soon afterward Amy came in, and Mr. White said: "There was a custard pie up here asking for you a few minutes ago."

Bert Coote and his wife, Julie Kingsley, are enjoying their rest in Chicago on their wheels, and may be seen daily in the throng of wheelmen on the boulevards.

Joie Sutherland, well known as a stage dancer, had her father, J. L. Sutherland, brought before me the other day on a charge of abducting her child. Mr. Sutherland said that the child begged to go back to Kansas City, and he had allowed her to go. The case was continued.

Mamie De Campi, the leading lady of the Hopkins stock company, is doing splendid work, but continued performances and rehearsals may compel her to take a rest soon. She is a prime favorite with the patrons of the house. This week she is appearing in Rosedale, in which a company of local militia takes part.

Herbert Brown, of your city, sends me Anna Suits for the soubrette list; Mary Drinkwine as another, from Alton, Ill.; Will C. Mason contributes, from Atlantic City, Classy Quinn, Gladys Hess, Antonia and Domingo Lynch (a philopene), and Hybertie O. Pruyne.

I passed the old Havlin Theatre the other night, and saw it blossoming out with white paint, and big signs designating it as "The Tivoli Theatre and Roof-Garden."

I don't see why there should be any more theatres coming to us, but I suppose that "angels" will continue to rush in where "fools" fear to tread.

Speaking of soubrette names, our old Cincinnati friend, Mique O'Brien, is to have a big benefit at the Walnut Street Theatre on July 8, with minstrelsy, vaudeville, ballet, and a dash of "de legit." Mique has an array of friends and will no doubt have a deserving bumper.

"BIFI" HALL

BOSTON.

New Collapses of Amusement Enterprises—Benton's Budget of Professional News.

(Special to The Mirror.)

BOSTON, June 29.

The Liberty Bell cracked, The Yankee Cruiser stranded, and the Park's continuous performance did not continue.

Boston is making a reputation this Summer, and no mistake. The two last theatrical disasters came short and sharp, and as a result actors and newspapers are wondering where their pay is to come from. When Currier and Hamblurg sub-leased the Museum for the Summer they pleased to run The Yankee Cruiser, which was Fred Miller's Nancy Lee in a revised form, but it failed to please the public, and business was bad. Finally, the opera was chopped down and the Eidoloscope was added, but without improving affairs. Rumors of a closing were current all the week, and when the company arrived on Saturday they found a notice saying that the season would end that night. Thereupon they refused to go on for the evening. Fred Miller took the score from the theatre and money was refunded. One account has it that the theatre was only leased for two weeks, and that the period was extended for a week after the first fortnight ended.

Fred Miller is trying to arrange with the members of The Yankee Cruiser company for a resumption.

At the Park there were new scenes of excitement. H. Meredith, not Harry Meredith the actor, had leased the house for a Summer season, and had announced Albert Chevalier as his star. Even on the night of the opening (last Monday), it was said that the coster singer would appear, although he was not in town at all. The week's business was fair, and advertisements were prepared for the second week, when the Eidoloscope, Bonnie Thornton, Veronika Jarbeau, the Vassar Quartette, and others were to appear, but when the performers came to the box-office to get their week's pay, the manager was not to be found, and no one could tell where he was. He had been compelled to pay his week's rental in advance, for the Stetson estate did not propose to have the house open without receiving some return. The members of the company declare that they were induced to come to Boston by receiving telegrams signed by Sol Hamblurg, who is emphatic in declaring that this was not done with his knowledge, and that he will prosecute any one who forged his name.

Colonel Hopkins telegraphed to friends in Boston from Chicago that he did not know Harry Meredith, manager of the Park Theatre vaudeville performance, and that he knew of no reason why his name should have been coupled with Meredith's.

The only change in bill in the city to-night was at the Castle Square, where Martha was given by a cast fortunately differing in many respects from that which gave an unsatisfactory production last Winter. The members were the ones who sang the opera in Philadelphia last week, while the Boston section of the company has gone on to that city to give The Chimes of Normandy. The return of Fatmah Diard and the other members of the company was the occasion of considerable of a demonstration, but nothing of the sort which greeted their associates two weeks ago.

The Merry-Go Round has opened its last fortnight at the Tremont to night, because, as Harry Askin has obtained a Boston house to be opened next season with this same piece, he has decided to withdraw it for the present. Therefore, the successful run will come to an end on July 11. A feature of the last week will be the introduction of Paul West's nineteen hour opera, in which several of the principals will be reduced to the rank of chorus singers for the sake of giving the best effect to the work.

Clara Lane fainted on the stage of the Castle

MR. CLAY CLEMENT

BARON ROSENSTAMMEN IS

NATHAN IS

"THE NEW DOMINION."

"THE BELLS."

Management IRA J. LA MOTTE, SCHILLER THEATRE, CHICAGO

Square last Monday on the occasion of the opening of the revival of Bouccacio. Miss Lane had been working hard and was not at all well, but with the greatest of pluck she insisted on going on the stage when she should not have done so. The result was physical collapse, and the performance would have been ruined had it not been for Maud d'Arcy, who was in the audience and who went on and scored a success. She repeated the part the remainder of the week while Miss Lane took a well-earned rest.

Josie Sadler is in Boston for the Summer. She is waiting here for the new part which she is to originate next season.

Charles J. Rich assistant manager of the Hollis Street, has gone to Nantucket for the Summer. While there he will be a near neighbor of Charles A. Metcalf, who has already begun lively press work in the interest of Isaac B. Rich's two Boston theatres.

Frank L. Perley has sold his Minnesota stock farm to William H. Gafford, of Lynnfield Centre. The price was \$11,000.

A public statement has been issued by the stage employees in reference to their controversy about Keith's Theatre. It is as follows:

BOSTON, June 22, 1896.

To the Public:

The Theatrical Stage Employees' Union submit the following statement of the controversy between B. F. Keith's New Theatre and this union. There were nine members of this union employed on the stage at said theatre. Their individual salaries and positions were as follows:

Carpenter, \$15 per week; assistant stage carpenter, \$14; property man, \$13.50; property man, \$13.50; five men, each \$12.

For overtime they never received any compensation, and oftentimes worked a great many hours overtime. The working time was eleven and one-half hours per day, and it was a frequent occurrence for them to be called for work on Sunday. We will, for reference, give the schedule in operation in all other first-class theatres of the city, and you can readily see that we are not asking Mr. Keith to pay the same, although his theatre is considered a first-class theatre.

The schedule is as follows: \$2.50 per day, eight hours to constitute a day's work; \$1.50 a performance; fifty cents per hour for overtime; \$1.75 per day for Sunday work.

Now, it stands to reason that if the men in the other first class theatres worked the same number of hours as they do at Keith's New Theatre, they would have for a weekly salary from \$22 to \$25 per week. Now, in the case of the property man, whom Mr. Keith pays \$13.50 per week, in the other first-class theatres they receive \$25 per week. As regards the carpenter, whom Mr. Keith pays \$15, in other first class theatres they receive nothing short of \$25, and several of them receive more. Now, the schedule presented to Mr. Albee, Mr. Keith's representative, is as follows: Eighteen dollars per week, the men to report at 8 o'clock Monday morning, and every other day one-half hour before the performance begins; fifty cents per hour, overtime; \$1.75 per day; Sunday work; eight hours to constitute a day's work. All men employed on the stage must be members of this union—Local, No. 11, of the N. A. T. S. E.

It can be readily seen by comparison that Mr. Keith's schedule is a great deal less than that of the other first-class theatres. For instance, at Keith's Theatre they have three performances a day, and if he was to pay at the rate of \$1.50 a performance, as do the other first-class theatres, it would amount to \$27 per week. This union does not wish to be misrepresented, and will say that it has exhausted all pacific means to settle this difference. One week before the men quit work the secretary sent a schedule to Mr. Albee, and asked him to grant a conference to its executive committee. They received no answer. They then called on Mr. Albee, and were received very cordially, and told very forcibly that he would not confer with them. The Central Labor Union, however, then sent a committee to confer with him. He received them, and said that he must have time to write Mr. Keith, who is abroad, and receive an answer by cable. When his committee reported to the executive board of this union, this proposition was sent in to Mr. Albee: "We will put our men back into the theatre at the old terms, and await Mr. Keith's reply." He positively refused this proposition.

The Central Labor Union, Building Trades Council, and all affiliated labor bodies have indorsed this trouble, and are going to use every honorable and pacific means to amicably adjust it. Hoping this will be given the consideration it deserves, and that a just verdict will be rendered, we remain,

Yours respectfully,

P. MALONEY.

President Local No. 11.

Member of Executive Committee.

EDWARD T. REYNOLDS,

FRANK MONROE.

Charles Benton will not be resident manager of the Columbia next season. His successor is to be George W. Sammis.

B. F. Keith was one of the attendants at the funeral of Sir Augustus Harris.

Gustav Strube, of the symphony orchestra, is writing a comic opera.

William Harris has just received a twelve-pound pickerel which May Irwin caught at the Thousand Islands.

The old Fisher house, 2 Bulfinch Place, has been torn down, but relics have been preserved. This is the house where Warren lived so many years, and where so many actors of note gathered to enjoy themselves in the company of the great comedian. At a recent sale of Warren relics, Dr. John H. Woodbury, of New York, purchased the front door of the house, the casement, and threshold. He will take the relic to New York, where it will be carefully preserved.

Quite a number of Boston friends of George W. Currier went down to Providence to-night to see the first performance of his new opera, The Mandarin.

The Abbey Opera company will not visit Boston next season. Some of the stars may appear with the Damrosch company during its short engagement at the Boston.

Joseph Fay joined the Merry-Go-Round to-night, replacing Gus Kanner Lee.

The Bohemian Girl will be the next opera at Castle Square.

The rips close this week.

John J. McNally tells me that the character which Peter F. Dailey will have in his new farce-comedy is that of an auctioneer.

Colonel Frank Stone sailed for England to-day with the other members of the Ancient and Honorable Artillery Company. JAY BENTON.

CLEVELAND.

Amorita by the Summer Opera Company—Military Amateurs to Play—Notes.

(Special to The Mirror.)

CLEVELAND, June 29.

Although June has been an unusually cool and rainy month, Halthorn's Gardens have been favored with good audiences. To-night, the beautiful opera, Amorita, is presented by the Garden Theatre Opera company, and the gardens are well filled. The opera is finely staged, and the following strong cast makes one of the best productions of the season. Fra Bombardo, Mark Smith, Castruccio, Oscar Girard; Angela, Edgar Temple, Amorita, Elvia Crox Seabrooke; Sparacani, Kirtland Calhoun; Fortebraccio, Ella Aubry; Perpetua, Eva Davenport, Lorenzi, Lindsay Morrison; and the Ambassador, Douglas Flint. In the title-role, Elvia Crox Seabrooke won much applause; Mark Smith made an impressive Fra Bombardo; Oscar Girard's Castruccio was an effective piece of comedy acting; Eva Davenport filled the role of Perpetua perfectly; Edgar Temple's tenor was heard to advantage as Angela; the Ambassador was well enacted by Douglas Flint; and Lindsay Morrison's fine bass voice fitted well the role of Lorenzi. Olivette will be heard next week.

Helen Bertram, late of The Bostonians, has been engaged as prima donna of the Garden Theatre Opera company, and will make her first appearance as Zerlina in Fra Diavolo week after next.

The Sunday evening concerts at Halthorn's Garden Theatre are growing in favor and will be continued for the present.

Buffalo Bill's Wild West show will be at the Amphitheatre in Madison Avenue July 29.

The Gatling Gun Battery, a swell military organization, will give an original comic opera at the Euclid Avenue Opera House week of July 23. The opera will be entitled From Moses to McKisson, in honor of the founder of the city and the present Mayor, and is given as one of the Centennial attractions.

Prizes were offered by the Battery to the best two designs for posters, the first prize being awarded to R. W. Hirschert, and second to George Groll, of the W. J. Morgan Company. Although there were but two prizes, the designs submitted were all worthy of mention.

Week of August 24 will occur the biennial encampment of the Uniformed Rank Knights of Pythias, and meeting of the Supreme lodge, and an extra attraction could do well this week.

The Artemus Ward Club and Woman's Press Club assisted in receiving visiting members of the National League of Press Clubs en route to the convention at Buffalo in the rooms of the Chamber of Commerce Saturday.

Eleanor Sydney (Ella Long), of the Miss Philadelphia Company, is at home in this city, where she will remain until rejoining the company in September.

Probably the finest production ever given in this city by local talent was that of the opera, La Sonnambula, at the Euclid Avenue Opera House last week. Blanche Wilson Armstrong, the prima donna, received an offer from the Della Fox company during the week, but has decided not to accept it.

Prof. Max Droge, of this city, has been engaged for the Metropolitan Opera House orchestra in New York next season. The professor, with his wife and daughter, sailed last Wednesday for a three-months' tour of Europe.

Eliza Warren, formerly instructor in dramatic art at the Metropolitan College of Music, acted as stage manager and instructor for the production of an opera given last week by the pupils of a local vocal teacher. WILLIAM CRASTON.

CINCINNATI.

Two Wild West Shows and Other Outdoor Amusements—Professional Notes.

(Special to The Mirror.)

CINCINNATI, June 28.

The Indians at the Zoo have now fully perfected their Wild West show, and it was given in the Amphitheatre yesterday afternoon for the first time, before a large audience. There were feats of horsemanship, lasso-throwing, and shooting, dancing, fighting and slinging. The Indians are Sioux from the Rosebud Agency, S. D., brought here by the express permission of the Secretary of War. The Arabian Acrobats, Lettie LaVyne, and the Aerial Jordan Family will also appear twice daily throughout the week.

Chester Park also has Indians and Wild West shows. Performances similar to the ones at the Zoo are gone through with by Pawnee Indians and Pawnee Bill's Rough Riders. May Lillie

and Miss Braddon give exhibitions of their skill in shooting while on horseback. The Bellstedt Ballenberg Band continues its series of concerts. Crado, the aerialist, is also here.

In the Cleopatra spectacle at the Ludlow Lagoon remains unabated, and the show will be kept on for a fortnight longer. The latest attraction is "shooting the chute," which is almost in full running operation, and which will surely draw money from the visitors' pockets like magic.

All resorts are making exceedingly elaborate preparations for the proper celebration of the glorious Fourth, which will be upon us next Saturday.

The Trip to Atlantic City, which has been exhibiting at Chester Park, assigned last week. The patronage had not been up to the mark lately.

Coney Island has a juvenile opera company, which is giving Annetta, the Flower Girl.

William Hart, who has been singing Stereopticon songs at the Zoo for the past two weeks, was sent to jail for stealing stereopticon slides from Manager Nilsson, of the Nilsson Aerial Ballet. Nilsson was assaulted in the police court by Hart's wife when the Judge pronounced sentence.

The annual convention of Elks to be held here, beginning July 7, promises to be a grand affair. All visiting Elks will be cordially welcomed.

The "Little Reds" outgrew the Fountain Square and held forth at the Grand Opera House last week. WILLIAM SAMSON.

WASHINGTON.

Allen's Grand Opera House a Popular-Priced Theatre Under New Management—Notes.

(Special to The Mirror.)

WASHINGTON, June 29.—The sensation of the week has been the announcement that Edward H. Allen, of Allen's Grand Opera House, will no longer be connected with the management of that theatre, which has for the past two seasons been under his name and direction, and that the house will in the future be run upon the popular priced plan at prices just one half the former rates, viz. fifteen cents, twenty five cents, fifty cents, and orchestra chairs seventy five cents, with single private box seats at one dollar, under the new management of James L. Kernan and George W. Rife, of the Holiday Street Theatre, Baltimore. Such is the fact, for a transfer of the stock of the Grand Opera House Company, of which Edward H. Allen was president and manager, was made on Friday night to James L. Kernan and George W. Rife at a meeting of the board of directors of the Washington Light Infantry Corps, the owners of the property. Mr. Allen retires to engage in mercantile pursuits. The new stockholders are James L. Kernan, president; George W. Rife, secretary, treasurer, and manager; Ernest Knabe, Alfred Carr, and another who is silently connected. The lease is for eight years at an annual rental of \$15,000. The new directors will run their Washington house in connection with the Holiday Street Theatre in Baltimore, playing the same attractions at both houses.

The third week of the successful comedy season by the Washington Stock Comedy company at Rapley's New National Theatre was commenced to night, when a most excellent presentation of "The Private Secretary" was given to a very large house. Charles Coote was a special engagement for his original part of the Reverend Robert Spaulding, and gave a highly amusing performance. Frederick Bond was a pronounced success as Cattermole. Ernest Elton played Gibson the Tailor well, and Charles McKay was clever as Douglass Cattermole. The other characters in the hands of John Findlay, William Boag, George Stevens, Edythe Chapman, Mary Sanders, Bretta Marti, Abby Johnston, and Agnes Findlay were admirably presented. A pretty little curtain-raiser on the story of Pygmalion and Galatea preceded the comedy. Turned Up follows.

John Grieves's Mikado burlesque, entitled Yum Yum's Mash, in the theatre and a new vaudeville performance in the Summer garden attracts a good-sized audience to Kernan's Lyceum Theatre.

Robert Downing being forced out of the Grand Opera House by the change in management has transferred his dramatic school to Rapley's Academy of Music. Mr. Downing has great expectations, which he surely looks to be realized in his presentation of the American revolutionary drama, Putnam, which he is now working on for production next season. It will be mounted in excellent shape, be interpreted by a cast requiring unusual strength and besides employ a large number of extra persons. The costuming and mounting will be on an expensive scale, and Mr. Downing confidently expects that the merit and strength of the production will run the week without a change of bill.

The business of the Washington Stock Comedy company at Rapley's New National Theatre has kept up to a highly satisfactory degree, and the company under Manager Bert Riddle's direction will keep right on, and after finishing here will visit Baltimore and other cities.

Harriette Weems and John Doud appeared in scenes from The Lady of Lyons, for the benefit of C. Garvin Gilmaire, at Carroll Institute hall.

Colonel John Tracey, Superintendent of Charities, was suddenly called to the bedside of his daughter, Minnie Tracey, the operatic soprano, at Astoria, N. Y., where she is lying dangerously ill with typhoid fever.

One of Bert Riddle's unique ideas of advertising has just come to light. A large number of club men, business men and newspaper men of this city received Saturday through the foreign mail, addressed from Low's London Exchange, with a "Haring Cross postmark, a very peculiarly worded and written communication signed "Nita," which tells of a personal trip

through Europe, attending the coronation of the Czar at Moscow, a visit to Paris, etc., with thanks for letters and packages received, and incidentally mentions the very pleasant reading in the cable dispatch of the report of the opening of the fourth comedy season at the New National Theatre by the Washington stock company, headed by Frederick Bond, May Sanders, Edythe Chapman and all the old favorites, and of her anticipated pleasure of frequent visits to the theatre on her return. Riddle used the New York office of Low's for the London Exchange.

Giles Shine and wife, Lavinia Shannon, have returned to their home in this city. Mr. Shine has re-engaged with Charles Frohman for next season.

Zeff, the comedian heading the Zeff Comedy company, will shortly produce on tour the four-act comedy-drama, The Old Veteran.

JOHN T. WARDE.

ST. LOUIS.

Successful Production of Home-Made Opera—News Professional Gleanings.

(Special to The Mirror.)

ST. LOUIS, June 29.

Last Monday evening the new oriental comic opera, The Red Fez, was presented at Uhrig's Cave for the first time on any stage. The libretto was written by Robert H. Hazard, city editor of the St. Louis Chronicle, and the music was composed by August William Hoffman, musical director for the Shriners here for several years. The opera was given with the following cast:

Eli, Frank Deshon; Hassan, Lloyd Wilson; Harcourt, Rhys Thomas; Pira's Chief, William Steiger; three cooks in the Sultan's kitchen, Alex Joel, C. Chaille, William Weaver; Felise, Laura Millard; Priscilla, Nellie Braggins; Amena, Minnie Bridges; Haydee, Gertrude Lodge.

The opera is in three acts, namely, The Sultan's Throne Room, Coaling Station on the Mediterranean, and the Sultan's Palace. The synopsis of the opera is as follows:

The opening takes place in the Sultan of Turkey's Palace. The greatest memorable eventful day ordained by the great prophet, "Allah," showing the power and greatness of the red fez. On this great eventful day, which occurs once each year, the multitude of Turkey are assembled to witness the Sultan assume the sacred red fez. The moment it is placed on his head he becomes invisible. On the eve of this eventful occasion, the Sultan stakes his fez at a game of chess and loses the fez. It is won by a United States Marine officer. Complications arise in searching for same, and after many trials and tribulations it is recovered by the Sultan, who refuses to wear it, as he is more than anxious to be seen by the audience on the drop of the curtain.

The libretto is well written, with many bright lines and funny situations and the music tuneful and catchy. There are a number of beautiful lyrics scattered through the opera, notably one in the second act, a love duet, between Miss Millard and Mr. T.omas, which was encored several times. Another, "The Boatman's Song," sung by Mr. Wilson, was also well received. The company, considering they had only rehearsed the opera a week, did well.

Laura Millard, who has a very pretty part in the opera, acted it in a most charming manner, and sang so well and with such expression that she received several encores. Nellie Braggins was not at her best, but one little song she sang very nicely and received an encore. Gertrude Lodge was exceedingly clever in the character part. Both Rhys Thomas and Lloyd Wilson were in excellent voice and scored successes; while probably the hit of the performance was the excruciatingly funny work of Frank Deshon. Another who made a hit was William Steigers, who no doubt did the best work in this opera he has done this season.

There were several very pretty choruses which were well sung. The scenery was very fine, and the costumes particularly rich and handsome. To-night a change of bill will be made and Fra Diavola will be given.

The bill at the Union Trust Roof Garden Theatre was a strong one, last week, and was one of the best vaudeville performances seen here for a long time. This week, commencing last night, there is a change of artists, and Emma Weston, descriptive vocalist; Adams, acrobatic song and dance; Adams, Allen and Adams in a musical society sketch, and Rosie Rendell in transformation sketches, are appearing.

The Oriental Theatre gave a very commendable performance of Gioro Giorla, last week, until last Thursday night, when rain and the "hoo-doo" that hangs over the theatre got in their work, and the Theatre closed. There are a number of bills unpaid, on which attachments were made, and some of the members of the company have not received salaries, so that at the present time it is not known whether the theatre will reopen or not, but it is probable that it will not.

There has been a great deal of rainy weather since the Summer garden season has opened up, and it has caused serious losses to all out-door places of amusement. Last Thursday night the Union Trust Roof Garden Theatre, Uhrig's Cave, Contorno's Band at Koerner's Garden, and the Oriental Theatre all gave no performances because of the terrible storm that began just about theatre time. Manager Fay Butler, of the Union Trust Theatre, decided to keep his house closed until last night, when he opened up again.

The opening night of The Red Fez at Uhrig's Cave, last Monday, was Shriners night, and there were a great many Shriners present wearing the red fez. They called both Mr. Hazard and Mr. Hoffman before the curtain, and the latter was presented with a floral emblem.

Mr. Guillard was so demonstrative one night last week at the Oriental Theatre, while playing

the Moor that he almost knocked Phil Branson's teeth out.

George McMann has sprung his surprise promised a week or two ago. He has leased the Germania Theatre for a term of years, and will open it Sept. 1 as a high class regular theatre, playing only the best attractions such as have been played at the Grand Opera House and the Olympic Theatre.

The Loring Sisters, last season members of the Finnigan's Ball company, are spending the Summer season at their home in this city. Most of their time is spent riding around the country on their bicycles.

Rosie Fore, one of the chorus, introduced a sailors' hornpipe dance in The Red Fez last week at Uhrig's Cave, which she performed very gracefully.

Laura Millard wore in the second act of The Red Fez a dress that was the envy of the majority of the ladies who saw it.

Murray and Mack will take out two plays, Finnigan's Courtship and A Booming Town, next season.

Manager John Havlin has been over from Cincinnati looking after the repairs to Ha-lin's Theatre, which were necessitated by the cyclone. He is making a number of improvements at the same time. W. C. HOWLAND.

PHILADELPHIA.

Gentry Sentenced to Death—Vaudeville and Operatic Attractions—Current News.

(Special to The Mirror.)

PHILADELPHIA, June 29.

The exciting event of the week just past was the trial of James B. Gentry for the wilful and premeditated killing of Madge York, the actress, which was commenced June 22. On the morning of June 27 the jury brought in a verdict of murder in the first degree. During the trial Mark Sullivan, Willie Collier, John Ward, and many personal friends of Gentry, were in court.

The defense attempted for Gentry was drunkenness or emotional insanity, and his lawyer offered a masterly plea, but the Commonwealth proved the contrary, on the ground that after he committed the awful deed he made inquiry of several witnesses the way out to the street, etc. From the evidence submitted no other verdict could have been justly rendered, and the entire local press comments are universal in upholding the conviction after an absolutely impartial trial.

Gentry had the sympathies of the public, who would have been satisfied with a verdict of murder in the second degree, thus all wing him to escape the gallows. After the announcement of the verdict Gentry was a pitiable sight. It is said that he is afflicted with consumption, having had several hemorrhages since his confinement in prison, and that he is rapidly nearing the grave. His principal counsel, Charles W. Brooke, of New York, asked for a suspension of the death sentence, and made the usual application for a new trial and time to file his reason.

Lida Clark, the star witness; Walter Gage and Mr. and Mrs. Drysdale (parents of the murdered girl) were present during the trial. If Gentry secures a new trial there is hope of a second degree verdict.

The Chestnut Street Trust Company has received an offer for the purchase of the Park Theatre, and the offer is now under consideration. It comes from a Philadelphian not connected in any way with the theatrical business, and the offer is made solely for purpose of investment.

At the Grand Opera House the Castle Square Opera company continued with phenomenal success. A brilliant production of the Chimes of Normandy is the attraction for this week. The cast includes Clara Lane, Edith Mason, J. K. Murray, William Wolf, Arthur Wooley, Frank David, Will H. Haller, and Thomas H. Persse, assisted by the largest and best trained chorus ever allotted to English opera in this city. The management, company, and everything connected with the Castle Square Opera Company is on a liberal scale, and our citizens have appreciated their efforts.

I see from the St. Louis papers that Florence Lillian Wickes, lately in the cast of Miss Philadelphia, has been granted a divorce from her husband, George Oliver Ford.

At the Bijou Theatre the attractions for the week offer Caron and Herbert; William Olshansky, the Russian clown, with his trained rats and cats; Gordon and Lick; Delaur and Debrimont; Bonnie Lottie, chance artiste; Bryant and Richmond; Borelli and Zelna; Benetto and Reto; Eddie O'Dell; Hodgkins and Leith; Clark and Williams, in a funny Ethiopian sketch; and Baggesson and Saphira, in a novelty sketch. Edison's Vitascope continues one of the popular features.

Manager Thomas F. Kelly, of the National Theatre, will open for the season the middle of August.

Clifton Williams, Leslie and Curdy, Joseph Bonnell, and the Zarros are the vaudeville cards on the steamer Republic, making daily excursions between this city and Cape May.

The Parisian Folly company made their first Philadelphia appearance this evening at the Lyceum Theatre. The company comprises good artists, with attractive features. A new burlesque, The Female Century Club, opens the programme, followed by specialty acts, concluding with a funny sketch on Aladdin, introducing novelty dancing, singing, and twenty pretty girls. Manager J. G. Germon has introduced electric fans throughout the house, lowering the temperature and making it pleasant for the Summer patrons.

Lydia Veamens-Titus and Huth and Clifford are booked at the Bijou for week of June 29.

Most of our theatrical managers are out of the city on their Summer vacations.

Dockstader's Minstrels opened to-night on the Pier at Cape May, N. J. They remain there one week, and will be followed by the Grand Opera company June 29.

The various musical organizations at the several parks are all engaged permanently for the season, and attract large patronage. S. FERNBERGER.

PITTSBURGH.

The Black Hussar at Schenley Park—Managers on Honeymoon and Vacations.

(Special to The Mirror.)

PITTSBURGH, June 29.

Matters theatrically are very dull here. The Casino Opera company inaugurates its second week at the Schenley Park Casino in an elaborate production of The Black Hussar, attracting a large and enthusiastic audience. Pauline Hall and the other members of the company are repeatedly encored.

Thomas F. Kirk, Jr., assistant manager of the Alvin Theatre, was married June 2 to Annah Sands at St. Paul's Cathedral. A large party of professional friends of the bride and groom were present. The couple left in the evening for an extended bridal trip, taking with them no end of good wishes.

Manager Harry Williams, of the Academy, leaves July 15 for a Summer jaunt.

Manager K. M. Gulick, of the Bijou, is at Mount Clemens, Mich.

The news of the death of John W. Kelly, "the rolling mill man," was received with great regret. He left a host of warm personal friends here, in the profession and out.

JOSEPH CROWN.

CUES.



It can be said without fear of contradiction that among the few genuine artistes of the French stage, Madame Sissos must be first mentioned. She is an admirable actress, extremely emotional without being theatric. Her conception of the numerous parts she originated at the Gymnase during the management of her husband, the late Victor Koning, denoted rare intelligence, unusual individuality, and charming womanliness.

It is rumored that Augustin Daly will send out a repertoire comedy company next season producing A Big Bonanza and other Daly successes of days gone by.

Benjamin Deane has been engaged by Augustus Pitou to originate a strong character part in Joseph Arthur's play, The Cherry Pickers. Mr. Deane was a member of the company which presented the play at its trial production in Newburgh two weeks ago.

Florence Enneking will continue next season with Shore Acres.

The Americus Comedy Quartette—O. M. Scott, Arthur Carle, Joe Swickard, and George Lynne—have signed with Peter Dailey for the coming season.

Ward and Vokes attended the Gentry trial in Philadelphia last week.

Willis P. Kitts and Lizzie Turner are with the Bijou Stock company, Philadelphia, for the Summer.

Robert Hilliard will return from Europe in August.

George Monroe visited relatives in Philadelphia last week.

George Friend, now at Asbury Park, has been secured by Thomas E. Shea for the coming season.

Aggie Vars returned to the city last week.

Emma Bell has brought suit against Manager Jacob Litt for \$10,000 damages for injuries sustained while appearing as the heroine in The War of Wealth. In the first act of the play a balcony collapses and the heroine is left clinging to the balustrade. Owing to carelessness of the stage carpenters, Miss Bell suffered a fall in this scene while playing in Minneapolis. She was badly injured and claims that the accident was due to the carelessness of Mr. Litt's employees.

Jefferson D'Angelia's starring tour in The Caliph will open in New York on Sept. 1.

Gus Williams's manager, E. J. Hassan, is now in the city engaging his company for next season.

The Rhode Island State Fair Association projects a novel amusement idea for its Fair in September. This is a series of balloon races each day of the Fair. In addition to a guarantee to each aeronaut making a successful ascension, \$200 a day will be awarded in prizes. It is contemplated to start ten balloons each day, and enterprising aeronauts may reap glory and profit. The entry list closes July 10.

Madame Sans Gêne will begin its third season at the Baldwin Theatre, San Francisco, on Aug. 31. This will be the first time the play has been seen on the coast. It will be presented with the original New York company, scenery and costumes. After a three weeks' engagement in San Francisco the play will make a tour of the principal cities of the coast.

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THE NEW YORK DRAMATIC MIRROR

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

BROADWAY.—Dr. WOLF HOPPER, BUS. P. H. HAMMERSTEIN'S OLYMPIA.—FREGOLI. KEITH'S UNION SQUARE.—VAUDEVILLE. KOSTER AND DIAL'S.—VAUDEVILLE, BUS. P. H. TONY PASTOR'S.—VAUDEVILLE.

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AT PROPOS of various SHAKESPEAREAN productions in London, the chief actors to be concerned and scholarly quibblers are again discussing long-mooted passages and phrases in the plays. Mr. Tree, for instance, not physically filling the line in Hamlet, "fat and scant of breath," proposes to read it "faint and scant of breath." But if he be a good HAMLET, neither the judicious nor the groundlings will stop at the moment to split hairs in the matter. Commentators, emenders, and annotators of SHAKESPEARE have made a great deal of literature on their subject that would be as useless as it is confusing were there not an absorbing interest in every phase of SHAKESPEAREAN discussion and a never-ending desire for SHAKESPEAREAN collection.

THE death of Sir AUGUSTUS HARRIS takes from England her most conspicuous theatrical manager, and leaves open in the field of pretensions, popular and speculative stage enterprise a place that none of his competitors will be able to fill. America has often been declared to be the one country in which individual possibilities are practically unhampered and the rewards of enterprising persistency are almost unlimited. But when one studies the career of AUGUSTUS GLOSSOP HARRIS from its humble professional beginning and considers the position that he won socially as a caterer of amusements, this does not seem to be the only land that inspires and satisfies ambition.

WITH reference to a trial for murder in Philadelphia last week in which an actor was found guilty, an actress having been the victim, it is only necessary to call attention to the rarity of capital criminal cases in which members of the theatrical profession figure. It is safe to say that no other class of persons can show a better record in this respect than those of the theatre, and that some other professions of greater moral pretension, although they number fewer persons, may often be found represented in the criminal courts.

A SENSIBLE DECISION.

IN the appellate division of the Supreme Court of this department, last week a decision was handed down declaring that the manager of a theatre, in the absence of a special agreement, is not an insurer of the property of his patrons, though the property may consist of apparel necessarily or usually worn by the patrons and laid aside by them while attending the play.

This adjudication was in a case in which a person attending one of the theatres in this city suffered the loss of an overcoat, to recover the value of which he sued the manager of the theatre. The plaintiff did not check his garment when he entered the theatre. He took it with him to a box, where it was left while he temporarily visited another part of the theatre, and whence it was stolen during his brief absence.

The decision of the trial court in this case was in favor of the loser of the coat, and the lower court probably proceeded upon the theory that a theatre manager or proprietor in such a case as this occupies a position analogous to that of an inn-keeper or a common carrier, upon which classes of persons the common law, from motives of public policy, imposes special liability. The appellate court in this particular case pointed the difference between a theatre manager and a hotel proprietor or a common carrier, and specifically declared that their liabilities were not analogous. Probably if a garment that had been checked in a theatre in accordance with the method of safety in vogue in most houses of amusement should be lost, the theatre manager might be held for its value. But that is another case.

This decision of the Supreme Court seems to be in all respects sensible and equitable. There is no reason why a person who enters a theatre and elects to ignore the accommodation of checking his superficial garment afforded should upon its loss hold the theatre manager responsible. One who might lose a garment by his own carelessness while walking or lounging in a public street would with an equal show of right lay claim upon a municipality for recovery.

There are many wise questions of responsibility and right in respect of theatre management as it relates to the public that the courts are troubled with from time to time. This is the most interesting of recent cases on this subject, and its result will generally be accepted as one soundly based and eminently just.

THE latest declaration of the man in Detroit who pretends to be deciphering things alleged to have been hidden in the SHAKESPEARE plays by FRANCIS BACON is to the effect that he has now discovered that the author of the plays was a Mason of high degree, and that much of the ritual of that order may be found in the dramas. This is not at all surprising, in view of the method practiced by this decipherer, who will no doubt yet announce as Baconian celebrations other matters consideration of which in association with SHAKESPEARE'S name might contribute to the gayety of nations, were it not that the concern displayed as to the labor of the Detroit man is purely local except in a few cases in which it is hopelessly imbecile.

YVETTE GUILBERT, who is notable here for the hit she made last Winter and for the money she received for her demonstrations in this city, which she will visit again for a like consideration, is amusing Parisians by an imitation of an American girl singing in French. Equal amusement might be evoked before this public by an imitation of the attempt of any other Frenchwoman than GUILBERT to sing in English, but there would be less money in the illustration than this clever Frenchwoman earns in Paris.

AN KONG, a famous Chinese actress, is interpreting drama of her land to her countrymen in this city. Some of the newspapers, without describing her work, have superficially called her the ELEANORA DUSE of China. To adjust this description to the artistic fact, it would be necessary to know whether DUSE in China—a country which she probably will never visit—would be there hailed as the equal of AN KONG.

As a variant of trials of skill and endurance so many of which are listed under the genera, head of amusement, a foreign news agency tells of a vocalist in Budapest who has made a record by singing two hundred songs in succession in twelve hours. This is an effort which it is hoped will not appealingly touch any American manager or agent of the continuous phase of vaudeville now abroad in search of novelty.

A LONDON theatrical paper notes and comments upon an interruption by an auditor at the play in that city recently. The actress was of the modern realistic school, and at times was so inaudible that a man in front asked: "Are we supposed to hear the play?" in a tone somewhat

louder than that employed by the actress. There certainly is little realism in such acting, and one of the things that ought to be insured in a theatre is the hearing of the play.

PERSONALS.



JUDIC.—Anna Judic is a magic name over the civilized parts of the world. Madame Judic in her prime had no equal in her line of work. Her portrayals of parts especially written for her, such as Niniche, Mamzelle, Nitouche, and others will never be forgotten.

HAYMAN.—Al Hayman is expected back in New York on or about the Fourth of July. The thousand and one theatrical secrets enshrined in his brain will then be divulged.

PRICE.—Sydney Price, who made a hit as His Whiskers in Chimmie Fadden last year, will continue in the part next season. John Flood has been engaged to play Mr. Burton.

BARLOW.—Milt G. Barlow, whom Joel Chandler Harris has praised as the most artistic actor of negroes on the stage to-day, will appear again next season in Down in Dixie.

McKINLEY.—Major McKinley received several telegrams of congratulation from members of the theatrical profession. He is said to find great stimulus and help from the society of actors.

DEAN.—Tunis F. Dean is in London, at the Hotel Cecil. He reports the weather there as intensely warm, and the season called the best in many years, the best hotels being continually crowded.

POWERS.—James T. Powers has been engaged by Oscar Hammerstein as leading comedian for the Olympia Opera company. Lucille Saunders, the contralto, is another recent engagement for the same organization.

BARNUM.—Mrs. Demetrius Callias, formerly Mrs. P. T. Barnum, is reported to be dangerously ill in Paris.

OTIS.—Elith Proctor Otis has signed to play the role of the adventures in The Sporting Duchess next season. Miss Otis sailed last Saturday for Paris, where she intends to secure new costumes.

BARRIE.—J. M. Barrie is at work on a dramatization of his famous novel, "The Little Minister." Charles Frohman has secured the option on the American rights, and the play will possibly be produced here next season.

HARLEY.—George W. Harley, the minstrel tenor, and a giant in the forces of J. H. Haverly in his days of greatness, has entirely recovered from his recent paralytic stroke, and is now living with his sister in San Francisco.

HERNDON.—Agnes Herndon will play next season the title part in Jacob Litt's big production, The Woman in Black. This role, a female hypnotist, she made so important at the Spring trial presentation that the original name of the play, A Tammany Tiger, has been abandoned.

WHEELER.—After a visit of two weeks in London May Wheeler was unexpectedly called home, owing to illness in her family, and arrived here last Friday. She will spend the Summer in the city.

HINTON.—Colonel George Frederic Hinton, dramatic editor of the Evening World, left last Saturday for a two weeks' vacation in Halifax.

BELL.—Charles J. Bell and wife (Eleanor Lane) are resting in the Maine woods. They return to New York early next month, and then sail for England, where they expect to remain for several years.

EVANS.—Charles E. Evans has cabled the assurance of his safe arrival on English soil. He is accompanied in his European trip by F. Ziegfeld, Jr., who has an eye on meritorious continental vaudeville performers. They will return in time for Mr. Evans's return to the stage in A Parlor Match at the Herald Square Theatre, Sept. 21, in which revival Mr. Ziegfeld's vaudeville discoveries will be exploited.

SONNENTHAL.—Adolph Sonnenthal, the famous Vienna actor who visited this country a few years ago, celebrated on June 1 the fortieth anniversary of his first appearance in the Hofburg Theatre in Vienna. He then appeared in Romeo and Juliet, and up to the time of the celebration had acted 5003 times in that theatre. Herr Sonnenthal was the recipient of congratulations from many of the most prominent people of Austria.

HARRIS.—According to a cablegram, the funeral of Sir Augustus Harris, the London theatrical and operatic manager, was attended by one of the largest crowds ever seen in England. The streets were packed for five miles, and among those present were B. F. Keith, the de Reskes, Plancon, Charles Wyndham, John Hare, Beer-bohm Tree, and Marshall P. Wilder.

POUCHER.—C. E. Poucher, the lawyer who drafted the bill for the protection of actors, is so seriously ill as to render his recovery doubtful.

MR. PAULDING'S ENTERTAINMENT.

Frederick Paulding, who resides in New Rochelle when he is not on the road, treated the residents of that town to a dramatic entertainment on Thursday evening last. The Casino was crowded with the best people of New Rochelle, who improved the opportunity to show Mr. Paulding their appreciation of him as an actor and an honorable citizen of the community.

Mr. Paulding has on many occasions lent his talents for various charitable enterprises in New Rochelle, and has formed fine friendships with its leading citizens, with whom he is popular.

The performance began with the first scene of the first act of King John, in which H. A. Wenner, Sr., as Hubert, and May Sargent as Prince Arthur, distinguished themselves. Miss Sargent delivered her lines well and looked very pretty. Mr. Paulding then appeared in the closet scene from Hamlet, assisted by Mr. Weaver and Mrs. H. J. Sargent. Mr. Paulding read the lines of the melancholy Dane superbly, and many of the spectators expressed the wish that he would produce the entire play, as his impersonation would certainly excite great interest.

May Sargent recited "The Wreck of the Pocomantas," and Charles Collins delivered "The Seven Ages" and Othello's address in splendid style.

The performance closed with a condensed version of The Rivals, with Mr. Paulding as Captain Absolute, Mr. Weaver as Sir Anthony, Mrs. Sargent as Mrs. Malaprop, and Miss Sargent as Lydia. The piece went with plenty of dash, and showed careful rehearsal. The interest was kept up so well that the absence of Bob Acres and Sir Lucius was not noticed at all. Music was furnished by Florence M. Rough and W. Johnson.

A special line in the programme contained a request to the women to remove their hats. It was cheerfully complied with.

KEENE TAKEN FOR MCKINLEY.

On their westward way last week, Thomas W. Keene and Charles B. Hanford paused at Canton, O., to congratulate the former's honored friend, Major McKinley, with whom they spent nearly an hour in a conversation that taboored politics. A Canton paper says: "Keene is smooth shaven, with a cast of countenance not unlike McKinley, the resemblance at a distance being very striking. While Keene was sitting on the porch waiting for the Governor and his family to finish their lunch, people on the street mistook him for the Governor, and the gentlemen would politely lift their hats. To all these salutations Keene would respond in his most polished manner. When he went into the house for his audience, he remarked: 'I am going to apply for the position of understudy to McKinley. I can sit on the porch and acknowledge salutations, while he attends to his work inside.'"

THE SCENERY FOR BARRYMORE'S PLAY.

Before leaving for the other side, Maurice Barrymore read his play of Roaring Dick and Co. to Josef Physioc, the scenic artist of the Garrick Theatre, who was engaged by Manager Brady to paint the scenery for the production. Mr. Physioc read, worked and thought for six weeks and at the end of that period submitted his models for the five scenes of the play. Mr. Barrymore was delighted and said that the artist could not have caught more aptly the spirit and atmosphere of the play.

Roaring Dick is in three acts, and the five scenes disclose successively the court of an English country house, a piazza and arbor, an old village street, an interior of a manor, and a library.

Mr. Physioc is also at work on the scenery for Wilton Lackaye's play, Doctor Belgraff.

THE ABBEY FIRM ON ITS FEET AGAIN.

The reorganization committee of the creditors of the firm of Abbey, Schofield and Grau held a meeting on Friday last and a settlement satisfactory to a majority of the creditors was brought about.

The claims of the smaller creditors, which aggregated \$10,000, will be paid at once. The creditors for larger amounts will receive stock in the newly organized company. It is announced that the firm will hereafter devote itself entirely to the management of the Metropolitan Opera House and the Tremont Theatre, Boston. The opera season will open Nov. 16, and Melba, Calvé, the De Reskes and all the other favorites will appear.

NAT GOODWIN'S LEADING WOMAN.

According to latest reports from San Francisco, both Maxine Elliott and Blanche Walsh will appear in the support of Nat C. Goodwin during his coming Australian engagement.

Miss Elliott went out to San Francisco with the Frawley stock company, where Mr. Goodwin had more than one opportunity of gauging her artistic work. Although Blanche Walsh had been announced to accompany Mr. Goodwin on his Australian trip, a contract was drawn up with Miss Elliott stipulating that she was to play leading business.

Miss Elliott will not arrive in the Colonies, however, until a month after Mr. Goodwin's engagement has begun. Miss Walsh and Miss Elliott will then share the leading roles.

THE BLEAK HOUSE REVIVAL IS OFF.

Emily Rigl and Jane Coombs have abandoned their intended revival of Dickens's Bleak House. Perhaps the failure of the recent revival of the play in London at Drury Lane had something to do with their change of mind. In the London production, Jennie Lee appeared in her old role of Poor Jo, but even her wonderful performance of the part failed to galvanize the play into life again.

THE USHER.



The movements of Thomas W. Keene—an actor esteemed in the profession and popular throughout the country—during the week now expiring newly emphasize the distinguished consideration with which the player of note is nowadays received among notable professionals of politics and the church.

Many years ago Mr. Keene, then a young actor not under self control, appeared professionally in Canton, O., at the opening of the theatre in that city for an engagement of several weeks. One Sunday evening during this period, after conviviality and in a condition not admirable from the view point of staid and sober persons, he ventured into a church where a preacher, evidently noticing his state and suspecting that he was a play actor, at once began a tirade against the theatre and all therein concerned. Mr. Keene was fired to a somewhat incoherent protest against the preacher's arraignment, and staggered out of the church to continue his convivial way. The next day, when he was himself again, the actor learned of the sensation he had caused the night before in church, and from that day to this has never indulged in liquor.

But this is digressive. Among the audience at one of Mr. Keene's performances in Canton was a young man accompanied by the young woman with whom he was "keeping company." That young man was William McKinley, Jr., and his companion then is now Mrs. McKinley. During Mr. Keene's engagement at Canton he met the present nominee for the presidency. They became warm friends and have so remained. In another column of THE MIRROR this week is a brief account of Mr. Keene's sojourn in Canton last week as Major McKinley's guest.

Mr. Keene's trip Westward, of which his visit at Canton was an incident, had Kansas City as its objective point, and was in response to a pressing invitation to be present yesterday at the ceremony of consecration of Coalition-Bishop-Elect John J. Glennon, of that diocese of the Catholic Church. Mr. Keene has long been a warm friend of this church dignitary, although himself not a member of any religious body, their intercourse having been fostered by the respect of the churchman named for the theatre as an institution and his admiration for Mr. Keene as a player. The actor also last night was a guest of honor at a banquet given by the clergy of Kansas City to the newly-elected dignitary.

It is needless to add that the association of distinguished actors, politicians and men of the church, inspired though it may originally be by personal esteem, will always tend to a better understanding of their respective institutions, and necessarily to the benefit of all concerned in them. It makes for a drama of universal sympathy, a religion without bigotry, and politics in which virtue shall be rewarded and vice punished, as in the play itself.

San Francisco, a city not so large as Cincinnati and but a little larger than Buffalo, now has eight theatres open and is doing a first-class stage business. Some of the best actors in the profession and several of the most pretentious organizations of the country have been and are prospering there.

Of course climate has something to do with the record of theatrical prosperity in the city of the Golden Gate at this particular season, when regular ventures stagnate and nothing but Summer schemes of special interest prosper in Eastern cities. But when one considers the spasmodic patronage and the eccentricity of taste that characterize some towns in the East no larger than San Francisco, the general integrity of the coast city to the best of theatrical offerings at all seasons is emphasized by its phenomenal Summer record this year.

In one of his recent essays, Philip Hale, the entertaining and instructive musical critic of Boston, summed up the peculiarities of musicians in this way: "Pianists and composers are apt to be irritable and vain. Fiddlers are inclined toward poker. Singers are often naughty persons. Oboe players have an unfortunate tendency to go mad. I do not believe that a cornetist can be a good man. But organists are meek, obedient, long-suffering, industrious."

This is a revealing and a refreshing bit of analysis from an expert, and it offers but one fictional suggestion. It is true that organists, hidden as they usually are in the lofts of churches, and appealing, as their performances do generally, to the spiritual impulses and emotions of religious congregations, are not in the push of musical publicity, but that they are meek, obedient, long suffering and industrious above other instrumentalists remains to be established.

Mr. Hale was an organist of note before he won greater fame as a writer. It may be that his estimate of organists is based upon his own individuality, and those who knew him years ago

will vouch for the truth of his description of organists when it is applied to him. But no specious declaration of this sort will be accepted when generic facts are obtainable.

Some time ago Stephen Fluke, in *The Spirit of the Times*, suggested that the plays of Shakespeare, wherever acted, should be paid for at the usual rates of royalty; and Clement Scott, London's authoritative writer on the drama, alluding to Mr. Fluke's suggestion as "a very sensible proposal," goes on to say:

Apart from a Shakespeare Memorial itself, which could be established out of the author's fees, and, happily, a better statue for London than the one that adorns Leicester Square, it has been earnestly suggested, notably by Charles Harnan, the dramatist, that this fee fund, if established all over the world on an honorable basis and a trades union principle, would result in a very large sum being annually added to one of the great theatrical charities. The penalty of playing Shakespeare without a fee would be a denial to the recalcitrant manager and his troupe of any future participation in the charitable fund. This system, if rigorously carried out in England, Australia and America, would, I am confident, result in a very large and handsome fund. With such sensible and practicable suggestions as these come also visionary ones, such as the Shakespeare Theatre on the site of the Globe, the national playhouse for the presentation of Shakespeare's works and the cultivation of the best English dramatic literature. After a long experience, however, I do not believe in national or State aided art. It would never do for independent and commercial England. For all that, the Shakespeare suggestion is a good one, and those who are interested in the welfare of the various theatrical charities ought to take it up.

Every sentimental lover of Shakespeare—and this of course means that every person of sentiment loves Shakespeare—would naturally endorse Mr. Fluke's proposition, in the hope that something monumentally practicable or practically monumental might result.

Of course, from a viewpoint as universal as Shakespeare Mr. Scott's endorsement is really as local as Leicester Square, which is adorned with a statue of Shakespeare no more and no less verisimilar, perhaps, than that in the Mall of the Central Park. And Mr. Scott's suggestion of charitable benefit—the charity presumably being dramatic—is quite evidently as restricted in intent. England, Australia and America are associatively mentioned by Mr. Scott as sources of revenue, yet it is plain to be seen that England forms the hub of his idea, and that Australia, being colonial, takes second place by grace of the original conception as to resultant benefits.

Really the idea is utopian, although it is none the less admirable because impossible. If the millennium were to arrive, with its readjustment of the conditions that now excite ambition, cupidity, dishonesty, and other human impulses that lead to happenings which rob life of monotony, royalties might be collected on Shakespeare's plays, for it must be assumed that the millennium would not really be the millennium with Shakespeare left out. But at present this is a worldly world withal, and in the absence of state, interstate, national, international, or universal law or practice by which royalties on Shakespeare could be enforced, it is too much to expect that those who are in the theatrical business for money—and they so largely outnumber those who are in the theatrical business for glory or sentiment alone that the latter are practically lost to view—would pay anybody or any fund anything whatever for the privilege of playing Shakespeare while they might play Shakespeare at will and without tax.

But while the Shakespearean sentiment is neither philanthropically exciting nor indecisive in any purely business way, it is interesting to speculate on the possibilities that would follow a devotion of royalties on Shakespeare to dramatic charity the world over. If this were done in Great Britain, no other source of revenue for professional aid would be necessary, and the surplus after all possible expenditure for the needy would provide all the memorials to Shakespeare that even enthusiastic imagination has erected. Such a diversion of money in this country would render unnecessary any effort to maintain the Actors' Fund, and after monuments to Shakespeare had been erected in the principal cities of the country, there would within a few years be enough left over to endow that otherwise impossible institution, a national theatre or college of dramatic art, which might easily be maintained with the accumulating results of royalty beyond charitable requisition. In foreign countries, too, where Shakespeare is potent for his universal, if many things charitable and memorial might materialize from a tax on Shakespeare's plays. Some of the scientific mathematicians who demonstrate learnedly and amazingly on subjects as uncertain and infinite as the growth of the earth from meteoric matter might take this far more practical problem and figure out from the actual use of Shakespearean certainties and probabilities that would take away the breath of the ordinary speculator.

It is evident, by the way, that the modern tradition that "Shakespeare spells bankruptcy" was evolved from the experience of some manager who could not spell anything, and who, like so many managers of this time, deserved bankruptcy.

RUDOLPH ARONSON RETURNS.

Rudolph Aronson returned from Europe last Friday. He has secured the rights to Von Suppe's opera, *Das Modell*, and has also engaged Madame Teresa Carreno, the pianist, and Marix Lowensohn, the cello soloist, for a concert tour next season. In Paris he procured plans for a one mile spiral bicycle track, which he thinks of constructing at Sixty-first Street and the Boulevard.

Four-page heralds, 7x10, 80c per thousand. Dates, 75c the set. Brooks, room 20, Standard Theatre, New York.

THE BERNHARDT OF THE CELESTIAL REALM

The enterprising management of the Chinese Theatre Concert company, of this city, by an arrangement with the directors of the Celestial playhouse, in San Francisco, have brought to their stage, in Doyers Street, Ah Kone, China's most distinguished actress, whose fame is known from one end of the sunrise land to the other, and whose rank in Oriental theatrical circles is as that of Duse or Bernhardt in ours. Ah Kone, supported by her husband and the New York stock company of the Doyers Street Theatre, is playing a limited engagement in an unlimited repertoire to crowded houses.

The Three Hearts; or, The Red Dragons of the Sun, was the bill one night last week, when a representative of THE MIRROR, under escort of William Mulcahey, an influential resident of Chinatown, was courteously received by Manager Chu Fong. The programme, which begins nightly at 6 o'clock, was well under way when the great actress made her appearance. Ah Kone (the *c* having its natural sound) is a little woman, extremely comely, with a wealth of jet black hair, most graceful carriage and a remarkably sweet, if small, voice. She is said to be forty years of age, but might easily pass for twenty. Her gown was of rich but plain black satin, hanging in heavy folds from her pretty shoulders, and her silver fan was used with consummate skill. Rouge, and plenty of it, was in evidence.

Ah Kone was regarded with reverent attention by her countrymen, whose delighted approval was manifest, although they never applaud. She makes few pretensions to action, but recites or chants with rarely graceful gestures and sweet vocal intonation. She was an orphan, they say, thrown upon her own resources when very young, and her professional career began when she was engaged by an equilibrist to climb up the ladder which he balanced upon his chin. Tiring of acrobatics, she turned her attention to comedy, in which field her success has been a wonder to all China, more especially for the reason that the female roles in Chinese plays are generally enacted by men. From comedy she passed to tragedy, and her art is as versatile as her fame is broad.

The play was half-spoken, half-chanted, to the monotonous music of the characteristic celestial band, which occupied the rear centre of the stage, after the fashion of a negro minstrel first part. There was no curtain, no scenery, no properties other than a portable portiere arrangement, and no furniture beyond two chairs and a table.

The Doyers Street Theatre is the ground floor of a large shop, with an extension, at an angle, at the rear, containing the stage. There are crude benches raised on the modern amphitheatre style, seating probably four hundred persons. Ample ventilation and electric fans appear, and the hall is lighted by gas. The stage is a triangular affair with a curtained entrance at either side. Underneath it are twenty dressing rooms, wonders of oriental patchwork decoration. The audience, entirely of men, wore their hats and smoked continuously, a peddler in Anglican overalls vending tobacco, fruit and confectionery in the aisles. The admission to the play is, at 6 p. m., when the performance begins, 75 cents; at 7 o'clock, 65 cents; at 8, 55 cents, and so on until the play is over—usually after midnight. The present repertoire of Ah Kone is confined to what are called "short" plays, a regulation, thoroughgoing Chinese drama, requiring not less than a week for adequate representation. The performers actually commit to memory these ponderous works, and rattle off the lines without prompting and with few breaks, for a single mistake brings down the wrathful indignation of the audience. The stock actors of the Chinese Theatre receive about one thousand dollars annual salary, but Ah Kone, it is understood, is the recipient of a far larger compensation, for is she not the greatest actress of the world's greatest nation—an honor not to be lightly regarded by anyone.

THE ROBERTSON-DOUGLAS TOUR.

The second annual starring tour of Donald Robertson and Brandon Douglas, which opens early in September, gives promise of being most successful. They will play only the best high-priced houses, and their return dates where they made a name last season will be made an amusement event. The medium through which Mr. Robertson and Miss Douglas will show their talents will be an entirely new version of Dumas' *The Man in the Iron Mask*, arranged by Donald Robertson. Their repertoire will also include *The White Mouse*, *Sunflame*, and *The Dreamer*, all of which will be presented with every care as to detail and scenic embellishment.

"EN ROUTE."

In laying out a route for a prominent attraction over the territory controlled by the Green wall Theatrical Circuit Company, Manager William B. Seeskind discovered that, as they were booked prior to playing his theatres, they should lose one night, so in laying out the tour he marked their opening date "en route."

"That's a new one on me," said the manager of the attraction. "Where is 'En Route'?" "It is the boundary line between the states of adversity and prosperity, on the direct road to affluence," replied Manager Seeskind, and the hustling manager let it go at that.

SEIDL AT BRIGHTON BEACH.

The Seidl Concert season began with a boom on Wednesday last at Brighton Beach. More than 3000 people were present, and Mr. Seidl and his band were applauded to the echo. A Wagner Festival began on Thursday and continued until Sunday. The soloists were Clementine De Vere Sapiro, Gertrude May Stein, Emil Fischer, H. Evan Williams, and R. S. Smith.

PROFESSIONAL DOINGS.



From photo, by Morrison.

The above is a portrait of Hart Conway, director of the Chicago School of Acting. New York theatregoers will remember Mr. Conway as prominent in Augustin Daly's company, and as the Captain in *Pinafore* during its long original run at the Standard Theatre. Six years ago he left the stage to take charge of the dramatic department of the Chicago Conservatory, which, after four years, had grown sufficiently to warrant his founding the Chicago School of Acting, a success of two years' standing. Mr. Conway had twenty years' experience on the stage, supporting the best stars before the public, under such managers as Augustin Daly, Dion Boucicault, E. L. Davenport, and Lester Wallack. He is particularly fitted to conduct a practical dramatic school, his methods being those of any first-class stock company, with the added advantage of frequent change of bill, and the matinees of the school are now regarded as features of the amusement season in Chicago. Mr. Conway has produced many original plays, among them being *The Parson of Damford*, by Manville Fenn and W. D. Easton, and *The Training School for Lovers*, by Eve Brodfield, one of Chicago's cleverest newspaper women. Many well-known plays, Ibsen's *Pillars of Society*, *Boucicault's Jilt*, *Robertson's School*, *Gilbert's Pygmalion* and *Galatea*, and a great number of comediettes, farces, and scenes from classic plays, have also been produced. Associated with Mr. Conway in this work is his wife, for many years known in the profession as a favorite leading woman under the name of Alice Brookes.

John Hyams plays a principal part in *Miss Philadelphia* next season.

Pauline Harvey, who is summing up at Little Neck, L. I., has signed for the *Widow in Wang* next season.

Gus Williams and his manager, E. J. Hassan, have had much argument over the tank of real water to be used in the new edition of *One of the Finest*. Williams objects to diving into the liquid, but Hassan insists that the heroine in the tank must be rescued, and the star is to have a course of aquatic instruction down in Connecticut.

Wheels, a cycle comedy, by Harry P. Bigelow, was produced at the Bastable, Syracuse, June 23, to standing room, scoring a success.

Rice and Barton have next season already booked solid for their two shows, the *Rose Hill English Folly* company and *Rice and Barton's Big Gaiety Extravaganza* company. Each attraction will have new scenery and new burlesques by Frank Dumont. The following people are engaged: Washburn Sisters, Frankie Haines, Irwin T. Bush, Marie Rostelle, Leila Trimble, Crawford and Manning, Clara Lawrence, Barton and Eckhoff, Austin Sisters, Bertha Douglas, Willard and Brown, Cain and Newcomb, Hickey and Nelson, J. Herbert Mack, May Gebhart, Louise Blanchard, Ridge Waller, Irving and Mamie Jones, Gus Hogan, Carl F. Williams, George E. Collins, Fred Schroeder, Della Clayton, Rice and Barton, and a large chorus. Rehearsals commence in August.

William Hoey, while visiting his brother James, at Sayville, N. Y., last week, took James to a country circus. "Old Hoss" handed a \$20 bill to the ticket agent, and neglected to count his change until reaching his seat, when \$5 was missed. James walked out, and, holding five fingers up to the ticket man, cried, "Flam!" The agent said it was a mistake.

Adele Clarke has arranged a benefit for a soldiers' monument for the little village of Collinsville, Conn., June 30. Married Life will be played by a cast all of amateurs except Mrs. Clarke, who will be the Mrs. Coddle.

Cecile Murray, of the Temple Opera company, playing at Wildwood Park, Indianapolis, fainted behind the scenes June 25, as a result of injuries sustained that day in a cycling accident. A physician found that she suffered from internal injuries, and it is feared that she may not recover during the Summer.

George C. Denton and wife will not be associated with the *Carrie Louis* company next season.

Ernest Gros is painting the scenery for Andrew Mack's new production of *Myles Aaron*. Mr. Mack has a new play which he expects to do here late in the season at a Broadway theatre.

AT THE THEATRES.

Herald Square.—Olivette.

The Steindorff and Ebert company opened the seventh week of their operatic season and the second week of their engagement at the Herald Square with a revival of Olivette last evening.

The cast includes Dorothy Morton as Olivette, Joseph Sheehan as Valentine, Flora Finlayson as Countess de Rousillon, Hallan Mostyn as Captain De Merrimac, Tom Ricketts as the Duke, Joseph Lynde as Marvejol, Ben Lodge as Coquilicot, Paula Edwards as Velutin, and George Bryton as Moustique.

The revival was heartily enjoyed, the audience redemanding many of the favorite airs of the opera. Dorothy Morton proved an excellent selection for the title-role, and sung and acted with telling results.

The comedy roles also received effective interpretation, and Messrs. Mostyn, Ricketts and Lodge kept the humorous ball rolling from start to finish.

The chorus people gave evidence of having been as well drilled as they were in all the previous operatic revivals of The Steindorff and Ebert company.

At Other Houses.

CASINO.—In Gay New York will celebrate its fiftieth performance on July 10, when "Gay" souvenirs will be the order of the evening.

BROADWAY.—El Capitan is in its twelfth week at the Broadway, where De Wolf Hopper and his merry aggregation of comic opera satellites sing, dance, and cut up capers to the apparent satisfaction of large audiences.

THE TOUR OF PRIMROSE AND WEST.

The past season has been a triumph for Primrose and West. They opened on Aug. 17, and from that time until the celebration of their twenty-fifth anniversary at Madison Square Garden, New York, on March 9, they toured the Eastern and Middle States to enormous business. The capacity of every theatre at which they appeared was taxed to the utmost. The entertainment was voted the best in every detail in the history of minstrelsy.

After their great celebration at Madison Square Garden, Primrose and West commenced a long tour of the United States. Leaving New York they went through Southern cities to New Orleans, thence westward through Texas, Colorado, and Utah to California, appearing at the California Theatre, San Francisco, for two weeks to crowded houses, after which they went North through Oregon and the Pacific Northwest, and eastward through Washington, Idaho, Montana, Wyoming and Nebraska, a tour not easily forgotten by the members of their present company, and notwithstanding the many long journeys the company did not meet with the slightest mishap, which speaks volumes for the superiority of American railroad equipment. Very often from one to two thousand people would meet the big company on arrival at the depot, and the parade amazed them.

During the stay at Salt Lake City, Mrs. Primrose was presented with a somewhat substantial pet, in the shape of a cub cinnamon bear, captured in the Rocky Mountains by Mr. Holmes, the proprietor of the Knutsford Hotel. The bear has been quite an attraction in the parade, particularly in California, being emblematic of that State. The animal was a favorite with "he boys" until it grew a little too "living." It has become a permanent member of the company, however, and will be on hand at every parade. The territory traveled by the organization since the opening embraces the regions from the Gulf of Mexico to the Great Lakes and from the Atlantic to the Pacific Coast. In all, the company has visited thirty-seven States. The season of forty-four weeks has been in every particular the most successful ever experienced by Primrose and West. At the conclusion of the season, which terminated at St. Louis, Mo., last week, the members of the company went to their respective homes. J. H. Decker will be the general representative of Primrose and West, with an office at 57 West Twenty-eighth Street, New York.

OUTDOOR SEASON OF AS YOU LIKE IT.

A season of outdoor productions of Shakespeare's As You Like It, on a scale of magnificence hitherto unattempted in the open air, is almost an assured thing. The plan, which seems feasible and attractive, is to secure an all-star cast, to present this beautiful comedy, for a season of four weeks at the various watering places and other summer resorts, under the patronage of the "400" at each point visited. Mrs. Beaumont Packard has joined forces with William Morris in furtherance of this project, and the production will be strictly under their personal direction. Negotiations are pending with the following prominent persons to assume the principal parts in the novel revival. Robert B. Mantell, Otis Skinner, Henry E. Dixey, Thomas Q. Seabrooke, Marie Wainwright, Effie Elsdler, Sadie Martinot, Etta Hawkins, and Maud Winter. William Morris will appear in the cast as well as in the management, and the remainder of the company will be fully equal to the high standard of names already mentioned.

INQUEST IN THE COUSINS CASE.

Coroner Hoebel, on Monday, held an inquest concerning the death of Lenora Cousins, a member of the Verdi Quartette, who died in this city June 10 while playing an engagement in The Sunshine of Paradise Alley. Dr. Anna C. R. Stevens was charged with having performed an operation which resulted in death. Coroner's Physician Schultze found that the immediate cause of death was hemorrhage, and also discovered evidence of the alleged operation. Dr. Stevens is held in \$5000 bail.

24-sheet block stands, 12 complete. Brooks, room 29, Standard Theatre, New York.

FALL OPENINGS AT CITY THEATRES.

Despite the proverbial bad business during a presidential campaign, managers are arranging for early openings at nearly every metropolitan playhouse. The autumn prospectuses, in so far as at present set forth, furnish ample promise of a surfeit of amusement for the theatre-loving populace of gay New York.

The recuperation of the firm of Abbey, Schoeffel and Grau assures another season of unrivaled grand opera production at the Metropolitan Opera House, where Melba, Calvé, the De Reszke brothers, and the rest of their matchless support will again delight their well-box-holding subscribers and the less affluent, but possibly more appreciative, purchasers of the lower priced and more obscure sittings.

At Palmer's Theatre, the season will probably commence in September with some attraction yet to be secured. Georgia Cayvan makes her bow as a star at this house, Oct. 5, presenting W. R. Walker's new comedy, Mary Pennington, Spinster, with the support of a strong company. Her season of four weeks will be followed by Herrmann the Great, whose two weeks will end Nov. 14. Then comes Maurice Barrymore as a star in Rowing Dick and Co., managed by William A. Brady, and supported by a strong cast headed by W. J. Le Moine. Robert and Julia Ma-lowe Taber follow, and after them A. M. Palmer promises new plays by Augustus Thomas, Paul Potter, and Paul Blouet. Next Spring, Frank Daniels is to revive The Wizard of the Nile at Palmer's.

Daly's will open with the introduction to America of the enormously successful Japanese opera, The Geisha, now the rage of London. The annual Shakespearean revival will follow, and Henry V. is the projected bill. After which the Daly company will present several new comedies by Van Schoenthan and others.

John Drew opens the Empire, Aug. 31, with a new comedy, to be followed by Olga Nether-sole in another new effort, which is expected to hold the stage until the return of the Empire stock company at Christmastide. The stock company will show a retinue of new pieces, among them a dramatization of Paul Bourget's latest novel, A Tragic Idyll.

The Broadway will offer Jefferson d'Angelis in England, and Smith's new comic opera, The Caliph. Brian Boru by Julian Edwards, and Stanislaus Stange comes next, sung by the Whitney Opera company, and in February the ever welcome De Wolf Hopper returns with his latest winner, Klein and Sousa's El Capitan. Then The Bostonians appear in a new opera that is down for an indefinite run.

The Casino continues in Gay New York until August dog days, to be followed by something new unknown. In November, R. A. Barnett's Jack and the Beanstalk shows up, and in February, Lillian Russell appears in a new opera for a season of six weeks, followed by Della Fox, who is expected to continue prosperously until the fourth annual review comes forth in May or June.

Evans and Hoey and Minnie French, in the wonderful magnet, A Parlor Match, open the Herald Square, September 21. At this house, in October, a new comic opera, the Mandarin, by De Koven and Smith, will be sung.

Chevalier and his company open the Garrick in September for four weeks. Then George Edwards's English company appear in a new farce-comedy affair called In Town, which will give way to Richard Mansfield in November, who plays for a month. John Hare then comes in revivals of Robertson's comedies, to be followed by John Drew's Spring season.

E. H. Sothern, as usual, begins the Lyceum season, offering his new romantic play, An Enemy to the King, the Lyceum Theatre Stock company returning in November for the regular season.

J. Cheever Goodwin and Woolson Morse's Lost, Strayed or Stolen, now going well in Chicago, opens the Fifth Avenue Theatre, Aug. 31. A new play by Franklyn Fyles is announced for an October hearing, and William H. Crane follows with a new comedy by Martha Morton. Nat C. Goodwin and other stars will round out the season at this house.

Hoyt's Theatre presents, in September, Clyde Fitch's adaptation of a Bison farce entitled The Lion. Then appears Archibald Clavering Gunter's dramatization of his own peculiar novel, "A Florida Enchantment," recently tried with gratifying success in New England. A new Hoyt comedy will follow and, no doubt, run for the season.

The Academy of Music opens up with a melodramatic production by William A. Brady, to be replaced, Oct. 25, by a season of grand opera under the direction of Colonel Henry Mapleson, after whose regime, another melodrama, under Charles Frohman's guidance, will see the foot-light's glare.

The Great Northwest has its initial New York presentation at the American Theatre in September, followed by Under the Polar Star, and short runs throughout the season.

Frank Murtha's new playhouse, the Murray Hill Theatre, situated at the Northeastern corner of Lexington Avenue and Forty-first Street, will be opened by the Bostonians Oct. 1. Engagements of various attractions of the highest standard will occupy this house until warm weather comes again.

An Anglicized rendering of Von Suppe's opera, The Model, is more than half promised for the autumn performance at the Bijou, where May Irwin is underlined to present a new farce-comedy by J. J. McNally in December, and, if past experience is to be depended upon for future calculation, this combination should fill the boards until the Summertime of 1897 comes around.

Plans for the coming season at the Garden Theatre are as yet far from completion. Arthur Boucher and wife (Violet Vanbrugh) with the London company are, however, expected to appear at this house before many moons go by, of-

fering, probably, The Chili Widow, in which they have made a memorable English success.

The Standard, the Grand Opera House, the People's, the Star, the Fourteenth Street, and Sanford's will, as formerly, be the representative combination houses playing countless high-class attractions of all sorts at popular prices.

GENTRY CONVICTED.

James B. Gentry, for many seasons a prominent member of Willie Collier's company, was tried last week in a Philadelphia Court of Oyer and Terminer, for the murder of Madge Yorke (Margaret W. Drysdale), a member of A Baggage Check company, at Ziesse's Hotel, Philadelphia, Feb. 17, 1895. Gentry and the young woman had been at one time in the same company, and were matrimonially engaged. Gentry was in Boston just before the murder, and there was an interchange of telegrams appointing a meeting at Jersey City, Sunday, Feb. 17, of last year. In some way they failed to meet, and the young woman returned to Philadelphia, where Gentry appeared at 9 o'clock in the evening and found Miss Yorke at Ziesse's Hotel. Upon her refusal to kiss him until he should explain his failure to meet her at Jersey City, he produced a revolver and, without warning, fired five shots at her head. He then threatened Eliza Ann Clark, who was with Miss Yorke, and also a member of A Baggage Check company, but she fled. Gentry dropped from a fire-escape, and made away, but was arrested.

The trial was begun last Wednesday when the prosecution presented Eliza Ann Clark as a witness. The story of the crime was gone over, and the prisoner's deposition, avowing jealousy at the time of the shooting, was shown. The defense opened with the announcement that it was not intended to deny that Gentry had committed murder, but it was hoped to prove that he was deserving of clemency. Willie Collier and others testified that the prisoner, a temperate man, had evidenced an altered manner and had fallen to drinking not long before the crime. In his charge to the jury Friday, Judge Verkes said: "Drunkenness does not excuse murder. He may have been so drunk as to have been physically unable of reaching the higher penalty, because he did not know what he was doing, but not necessarily. He may have been drunk, and known what he was doing. It is for you to decide."

The jury remained out over night, and Saturday brought in a verdict of murder in the first degree.

LOUIS JAMES'S PLANS.

Wagenhals and Kemper, Louis James's managers, have secured from R. D. McLean, the Edwin Forrest and John McCullough version of Spartacus, the Gladiator. The play is to be given an unexcelled production the coming season with Mr. James in the title role. The scenery is being built and painted on an elaborate scale by Buehler & Landphire, of Chicago. A novelty is promised in the way of a stage setting in the famous arena scene, and all of the other paraphernalia in the way of costumes, properties and electrical effects will be in abundance. Mr. James will be a worthy successor of the late John McCullough in the role of Spartacus. Early in the season a production of King Lear will be given with Mr. James as Lear. This role Mr. James has been ambitious to play for many years and consequently he has given the play much time and study. Hamlet, Othello, Julius Caesar and Macbeth will be retained in the repertoire, together with a new play which will be tested in January. Wagenhals and Kemper will probably take Mr. James to Australia early in 1897.

THE UNWRITTEN LAW.

Under the above striking title, Milton Nobles has written an American play, which will be elaborately produced next season. The author writes that he has not written the play with a view to either his own or Mrs. Nobles' appearance in the cast, but that there is a character peculiarly suited to his wife, and that should he appear in the cast himself it would be in the character of an old negro.

There is a possibility of the play being done by the Stockwell company at the California Theatre, San Francisco, before their return East. Mr. Stockwell, who heard the play last week, says he believes that, under the same favorable conditions, Mr. Nobles' play will repeat the success of The Heart of Maryland. All that will prevent its production by the Stockwell company will be lack of time for rehearsals and preparations during their limited stay.

FOR A NEW OPERA.

Frank L. Peley has signed a contract with Victor Herbert, according to which Mr. Herbert is to compose a new opera for the Bostonians, and for which Harry B. Smith will probably supply the libretto. The libretto is to deal with an Oriental subject, and Mr. Herbert is said to have completed the music for the first act.

Married.

HOWE-WHITE.—Mabel Howe and Chester N. White, in New York, on June 25.

KIRK-SANDS.—Thomas F. Kirk, Jr., and Annah Sands, at St. Paul's Cathedral, Pittsburg, Pa., June 24.

Died.

COLE.—Andrew Cole, at Grand Rapids, Mich., on June 28.

BURKE.—George Lindsey Burke, at Spuyten Duyvil, of consumption, on June 24, aged 34 years.

HILL.—Jennie Hill, at Brighton, England, on June 28.

KELLY.—At New York City, June 25, of heart failure, John W. Shields (professionally known as J. W. Kelly, "The Rolling Mill Man.")

LITTLE.—F. A. Little, at Newton Falls, Ohio, June 19, aged 38 years.

LEON.—J. T. Leon (John S. Towne), at Jackson, La., on June 21, aged 52 years.

MARBLE.—Mrs. Catherine Finley Marble, at Philadelphia, on June 25.

MACREADY.—James Macready, at Hilton, N. J., on June 22, aged 45 years.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and an alloted for will be returned to the post office. Circulars and newspapers excluded.

WOMEN.

Alphabet, Madge	Ferguson, Mrs.	Maxwell, Miss E.
Allen, Blanche	Fay, Anna E.	McElroy, Louise
Armstrong, Viola	Fisher, Adele	Mortimer, Helene
Atkinson, Hattie	Forester, Emma	Mortimer, Lillian
Ackerstrom, Ullie	Fitzgerald, Mar-	Mowat, Helen
Agard, Gertrude	garet	
Rateman, Miss	Falk, Eleanor	Mansfield, Mrs.
Panks, Maud	Fowdrey, Alice	Lawrence
Raker, Mrs. Lewis	Freeman, Margaret	Middley, Mrs.
Bell, Emma	Freeman, Reulay	Sager
Baldwin, Helen	Friganza, Tricie	Mora, Mrs.
Buchanan, Virginia	Gorsing, Grace	McKnight, Fannie
Bradley, Leonora	Gilson, Lottie	Mrs. (Mrs.)
Berry, Eleanor	Grinnell, Mrs. F. G.	Nichols, May
Brooke, Frankie	Gray, Alice	Nelson, Gusy
Bertelle, Aileen	Gray, Helen	O'Keefe, Katie
Butterfield, Josie	Giles, Margaret	O'Keefe, Annie
Berrell, Mrs. Nora	Giles, Margaret	O'Keefe, Annie
Bernard, Ada	Green, Cora B.	O'Keefe, Annie
Bessell, Mary	Gertrude, Sisters	O'Keefe, Annie
Blake, Grace L.	Gato, Olive	O'Keefe, Annie
Bell, Louise	Gibson, Reenie	O'Keefe, Annie
Bell, Marie	Gibson, Laura	O'Keefe, Annie
Bennett, Johnstone	Hanson, Mrs. A. D.	O'Keefe, Annie
Bruce, Mae	Hall, Sylvia	O'Keefe, Annie
Burkhardt, Miss	Hackler, Nettie	O'Keefe, Annie
Bordeaux, Judith	Hamilton, Ida	O'Keefe, Annie
Barnum, Marie	Harley, Mrs. Helen	O'Keefe, Annie
Baum, Mamie	Helene, Lizzie	O'Keefe, Annie
Byers, Lillian	Howard, Nellie	O'Keefe, Annie
Brodhag, E. Conor	Hamblin, (Miss)	O'Keefe, Annie
Connett, Eulalia	Hart, Gussie	O'Keefe, Annie
Chamberlin, Jean	Hugh, Ida F. Mrs.	O'Keefe, Annie
(Miss)	Hanlon, Yoma	O'Keefe, Annie
Culbertson, May	Irwin, Miss	O'Keefe, Annie
Crater, Aileen	Irwin, Emma	O'Keefe, Annie
Crosby, Viola W.	Jewell, Helen	O'Keefe, Annie
Carter, Dorothy	Jackson, Della	O'Keefe, Annie
Corden, Juliette	Johnstone, Estella	O'Keefe, Annie
Childs, Mrs. H. S.	Johnstone, Francis	O'Keefe, Annie
Curtis, Mrs. M. E.	Jonely, Harriett	O'Keefe, Annie
Cook, Miss W. W.	Kimball, Marie	O'Keefe, Annie
Cort, Mrs. John L.	King, Carlie	O'Keefe, Annie
Clifton, Mrs.	King, Mrs. T.	O'Keefe, Annie
Crouch, Mrs. Will	Knowl, a Lillian	O'Keefe, Annie
Credon, Virginia	Kirkham, Mrs. A.	O'Keefe, Annie
Carlisle, Jesse D.	Kingston, Margie	O'Keefe, Annie
Christie, Jennie	Latta	O'Keefe, Annie
Clark, Mrs. A.	Lee, Gladis	O'Keefe, Annie
Cambridge, Bertha	Le Vere, Mary	O'Keefe, Annie
Cuthbert, May	Lawrence, Mildred	O'Keefe, Annie
Curtis, Mrs.	Lindleigh, Jose-	O'Keefe, Annie
Cleveland, Mrs. M.	phine	O'Keefe, Annie
Cameron, Ella	Lez, Amy, and	O'Keefe, Annie
Cutting, Mrs. M. S.	Frank Duane	O'Keefe, Annie
Chase, Hettie E.	Leslie, Elizabeth	O'Keefe, Annie
Conway, Lizzie	Libber Queenie M.	O'Keefe, Annie
Conroy, Rosemary	Livingston, Bertha	O'Keefe, Annie
Dickson, Mrs.	Livington, Belle	O'Keefe, Annie
Dwyer Daisy	Lewis, Lillian	O'Keefe, Annie
De Roy, Louise	Layford, Nettie	O'Keefe, Annie
Duncan, Sadra	Leigh, Marcelles	O'Keefe, Annie
Davidson, Mabel A.	Macintosh, Mrs.	O'Keefe, Annie
D'Arville, Camille	Moore, Clara	O'Keefe, Annie
Edwards, Helene	Madison, Miss H.	O'Keefe, Annie
Eddie, Jennie	Macy, Cora	O'Keefe, Annie
Edwards, Jerome	Mohawk, Co-	O'Keefe, Annie
Eckert, Kate	wango	O'Keefe, Annie
Evans, Lizzie	Morris, Cecil	O'Keefe, Annie
Elting, Nellie		O'Keefe, Annie
Franklyn, Beth		O'Keefe, Annie

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Bradbury, J. H.	Henry, Hi	O'Brien, Eugene
Barnard, Gus	Heywood, Alia	Parsonet, George
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Buffington, R. C.	Henderson, W.	Perkins, Orlando
Bates, W. S.	Henderson, Al.	Potter, Albert
Byrne, John F.	Hurley, N. J.	Payton, Leo
Bosco, Signor	Hamlin, Geo. W.	Potter, Fred J.
Berry, Matt L.	Harbury, Chas.	Reynolds, W. V.
Beams, Charles	Howard, F. P.	Robish, John
Bowersock and	Hyden, Watty	Roberts, Walter
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Clark, Le Freddie	Jegson, Eugene	Sully, Dan
Clifton, J. D.	Jerome, Edwin	Shattuck, Jake
Colburn, C. E.	Johnson, Ben	Shattuck, J. C.
Carleton, Will	Jackson, L. E.	Sheldon, Harry F.
Calvin, John E.	James, Joseph	Smith, E. Kane
Carroll, A. B.	Johnson, Orrin	Smith, Melville
Collins, George	Kelly, James A.	Smyth, Harry M.
Culvers, Hugh	K. in an Meyers	Smiles, F. F.
Craig, Chas.	Kennedy, Walter	Smith, David
Carleton, H. G.	Kempson, L. A.	Smith, Dwight
Cowles, Charles	King, Everett C.	Spencer, Willard
Conroy, Fred	Krause, Otto H.	Stratton, Thos. F.
Criston, Frank	Kennedy, M. A.	"Stanton"
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Clifton, Harry D.	Kenny, J. M.	Sheldon, Herman
Clark, Eust	Kilgore, Joe	Shannon, J. W.
Covency, Howard	Lewis, E. L.	Shannon, Thos. N.
Crawford, A. L.	Ludwig, George	Smith & Campbell
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Calina, Mr.	Lonsdale, H. B.	Shattuck, I. R.
De Wolfe, Hugo J.	Lotta, Guy	Smith, Arthur G.
De Leon, Bobby	Lacey, Harry	Shilling, Will H.
Drew, Sidney	Leffingwell, J. D.	Spencer, Max J.
Day, Edmund	Leslie, Bert	Truesdell, C. H.
De Vonde, Chester	Lambree, Henry	Travers, Edwin
De Angelis, Jeff	Lee, Eddie	Townsend, Lee
Boughty, Henry	Leiden, Frank	Temple, Jim
Dolan, Al L.	Leson, George	Thornton, Thos.
Ditrichstein Leo	Livingston, Albert	Taylor, Chas. A.
Darling, F. N.	Loneragan, ester	Thod, J. W.
Deane, J. unnam	Loomis, E. E.	Thompson, W. H.
Denthorpe, Frank	Lothian, Napier	Thompson, Robt. F.
Deane, Henry E.	Levis, M. E.	Tupper, Sheridan
Dancy, Henry E.	Mason	Warren, Wm.
Dutton, Louis	Maxwell, N.	Williams, Gus
Davidson, Frank	Mason, Dan	Wall, Howard
Dailey, Joe	Marburg, Guido	Watson, George
Davidson, Frank S.	McLure, N. Heath	Weed, Lew
Dietz, Frank	Mally, Wm. L.	Wentworth, Malcolm
Ellsworth, M. S.	Murphy, Joe	Whittaker, Mr.
Edgerton, Harry	Murphy, Geo. C.	Woodthorpe, Bud
Eversale, Wm. H.	Marble, Ed	Ward and Vokes
Engelhardt, F. J.	McKay, Jack	White, Francis G.
Emmet, J. K.	Marble, Scott	Wayne, Charles
Earl, Ralph	Murphy, Geo. C.	Wessels, George
Edwards, Lloyd A.	Mgr. The Dazzler	Whelan, Alfred
Evans, C. E.	Moore, James	Woodhall, Walter
Els, Ed Edward	Mgr. Wilbur Opera	
Edgerly, Wm. H.	Mason, Dan	
Farrell, Frank</		

REFLECTIONS.



John E. Henshaw, who has been starring in Miss Philadelphia during its recent engagement at the Chestnut Street Opera House, Philadelphia, returned to this city last week. It has been rumored that Mr. Henshaw will not be the star of that organization next season, as his terms with the present managers are considered too high for them. He holds a contract for \$500 a week, which includes Miss Ten Broeck's services. There is little doubt that the success of this piece was largely due to the work of these artists in it.

Joseph Chenet will next season be the acting manager of Murphy, Mack and White's new comedy, *A Booming Town*. Charles L. Walters has been engaged to go in advance.

The Mattie Vickers company, which was under the management of James H. D. Shank, is reported to be stranded at Washburn, Wis.

Clara Thropp is in town for the Summer.

Catherine Jerome, who was acting in the stock company at Salt Lake City, Utah, last season, was married recently in New York city to a non professional.

Old Jed Prouty closed its season at Bangor, Me., last Thursday.

Mr. and Mrs. Frederick Warde left for California last Saturday.

George E. Bryant will be a member of E. H. Sothorn's company next season.

Augustus Pitou was hard at work yesterday at his offices in the Grand Opera House. He said that the Grand will open on Aug. 31, but that he has not definitely decided on the opening attraction. The *War of Wealth* has been booked for the week of Sept. 7, and will be followed by *Chimie Fadden*.

Will S. Rising recently played *A Night's Frolic* at Saratoga for the Bicycle Club with the following in the cast: Emma Salisbury Southard, Minna Gunnatt, Carrie Neilson, Helene Fenton, Frank Mayne, J. E. McGregor, L. B. Jackson, James Cashin, and Edgar T. Wilson, manager.

Jenny Hill, the well-known English music hall singer and vaudeville performer, died at her home at Brixton, England, last Sunday.

Mrs. Louise Thorndyke Boucicault has received offers for next season from three prominent managers.

Chauncey Olcott's company will commence rehearsals on July 6, and start on July 30 for San Francisco, where they are due to open at the California Theatre on Aug. 3.

The Mmz. Sans Gène company will start for California on Aug. 17, and are to open in San Francisco at the Baldwin on Aug. 31.

The company consisting of Scott Cooper, Cecil Kingston, Garrison Ball, William T. Doyle, Earle Browne, A. V. Scott, Maud Storer, Helena Dow, Fanny McIntyre, Edna Terry, and Helen Beaumont, that opened in Moths at Asbury Park, N. J., on June 22, came to grief there last Saturday. There was no money to pay salaries, and the baggage of several members of the company was seized for board bills.

Eleanor Merron (Mrs. Archibald Cowper) has, with her husband, gone to the Maine coast for the Summer.

Alma Kruger, Florence Everett, and Guy Linsley have been re-engaged by Wagenhals and Kemper, for Louis James's supporting company next season.

Arnold Reeves has engaged Katherine Carlisle and William T. Clark for his production of *Slaves of Gold*, opening at Boston, Mass., Aug. 24.

Will S. Rising's Entertainers are playing a two weeks' engagement at Roton Point Theatre, Rowayton, Conn. The company includes the Murray Brothers, musical trio; Tom Ballan tine, humorist; Mayne and Neilson in a society.

The Bostonians will open their season at Manchester, N. H., on Sept. 28 and then make a short tour of New England, previous to opening the new Murray Hill Theatre in New York, with *The War Time Wedding*, on Oct. 13.

Admiral Bunce and the commanders and officers of the Atlantic Squadron were invited to attend a performance of *Pinafore* at the Herald Square Theatre last week, and had to decline the invitation. They have been invited to attend a performance of *Olivette*, and are expected to be present on Thursday or Friday night, when Dorothy Morton will introduce a new song called "Miss Liberty," in the last act.

The song owes its authorship to Walter Brown and J. Leslie.

Agnes Baylies, prima donna; Chartres Moore in comedy and song; Fred Arundel, musical director, and Will Deshon, manager. Mr. Rising is doing his illustrated songs, including "Hogan's Alley."

H. Clay Barnabee will sail for Europe on the *City of Rome* next Saturday. He will first go to Glasgow, and afterward make a pleasant trip on the Continent.

W. H. McDonald will spend his vacation at Bridgeton, Me.

The cast of *The Sporting Duchess* will include Agnes Booth, Cora Tanner, Harry Lacy, Louis Massen, Joseph Woolock, Jr., and Phyllis Rankin. Elita Proctor Otis has been engaged to play the role of the adventuress prior to the opening of her starring tour.

Paul Potter was in town yesterday. He is at work on a new play at Greenport, L. I., where he will remain for the rest of the Summer.

Georgia Cayvan will start to-morrow (Wednesday) to spend two weeks in the White Mountains.

On the committee of arrangements for the July Fourth celebration at Rockport, Mass., are Manager Will Parsons, of Parsons and Poole's U. T. C. company, and Edmond Burroughs, of the Southern Price company.

W. A. Edwards, last season identified with Dan McCarthy's ventures, has secured the lease of Havlin's Theatre, Chicago, for ten years.

S. J. Sambrook has been offered the leads in one of William Calder's productions next season, but has not been able to accept, owing to previous negotiations with Wilson and Winslow for a part in *The Great Northwest*.

Henry Greenwall, President of the American Theatrical Exchange, says business was never so brisk as at present. The number of out-of-town managers on the books of the Exchange is far in excess of any previous year.

Samuel Blair, of the American Theatrical Exchange, has been entertaining his friends from Nashville the past week.

Harry Seymour will pilot a new burlesque organization, to be known as *The Gay New Yorkers*.

Will Tilton and Harry G. Sloan have been engaged to direct the tour of James A. Herne's *Shore Acres* company.

Logan Paul arrived in town Thursday and closed immediately to play a part in one of Edwin Barbour's plays.

Clinton Elder is the new tenor engaged for Francis Wilson's Opera company next year.

Joseph Eads has been engaged for local manager of the Grand Opera House, Syracuse, now owned and managed by Graff and Jacobs.

Lillian Grammis, a music hall singer, of 225 West Ninety-ninth Street, fell under a Third Avenue cable car at Thirteenth Street on Friday night and was badly bruised. She was taken to Bellevue Hospital, but has since recovered.

Frank Dupree will make an early production next Fall of a new comic opera. It is rumored to be a second edition of *King Kalico*.

W. E. Gorman, manager of *A Green Goods Man*, is negotiating with Harry D. Graham, of the Empire Theatrical Exchange, for the latter's farcical play, *Vassar*.

Charles B. Brooks, late manager for *Saved From the Sea*, is booking the young romantic actor, Paul Cazeneuve, in his scenic production of Dumas' play, *The Three Guardsmen*.

William Calder owns the American rights to *Straight From the Heart*, which will be produced at the Pavilion Theatre, London, Aug. 3. It is the latest work of Shirley and Vane.

Herr Wormser, zither soloist and a composer of great talent, has arrived in this city from San Francisco, and contemplates a series of Autumn recitals that will interest music lovers. He has played before the crowned heads of Germany and Austria with success that has won decorations.

Milton Nobles, who went to San Francisco in September to play a six weeks' star engagement at the Grand Opera House, has spent the entire season on the coast. His wife joined him in November, and they have continued playing almost constantly, supported by local stock companies. Aside from the San Francisco engagement they played six weeks in Los Angeles, six in Portland, Ore., six in Seattle, four in Sacramento, and four in Oakland. They will terminate their long and prosperous season in the latter city on July 4, and come East, stopping en route at Lebanon, Ohio, where their children are spending the Summer with Mrs. Nobles' parents.

Miron Lefingwell desires to state that he alone owns all rights to his new Cuban play, *The Dawn of Freedom*.

Alfred Bradley will continue as business manager for Alexandre Salvini next season.

Willis Granger will play under Augustus Pitou's management next season.

John F. Ward is engaged for Shannon of the Sixth, and the season opens, Sept. 20, at Toledo.

Passie Lester has been engaged as prima donna for the Biggar-Haverley Trip to China, town company for the coming season. The company is booked for forty weeks. Laura Biggar made herself a favorite last season by her sprightly portrayal of the Widow in this farce.

Roscoe Whitman's dramatization of E. P. Roe's novel, "Miss Lou," is owned by Robert Leighton. The tour will be organized and directed by Mrs. Beaumont Packard, and the company and production will be of a high order.

Angela McCaull, who originated the part of Nanny McNair in *The Heart of Maryland*, has left Greensboro, N. C., where she had been visiting friends, and will spend the rest of her

vacation at Chapel Hill, N. C. Her sister Winifred, who was recently with the Gay Parisians, but will in future be with Georgia Cayvan, will join her late in the season. These sisters are daughters of the late comic opera manager, John A. McCaull.

Howard P. Taylor, the dramatist, who has been rusticated for some weeks, was in the city Monday, but hurried away again to the green fields and leafy hillsides for rest and peace.

Three of Edgar Strakosch's compositions including two waltz songs, entitled "Dear Golden Days" and "We Were Alone," also a mazurka, were performed at the Imperial Russian Orchestra's Concerts in Baltimore with much success.

Maud Morrison, who has been very successful in character roles and is well known for her brilliant articles on Shakespeare's heroines, has been engaged by Mr. and Mrs. Elmer Grandin for heavy business.

Edwin Forrest Lodge, Actors' Order of Friendship, will meet next Sunday afternoon.

The stock company at the Théâtre Français, Montreal, closes Saturday evening. Although the business has been large, the management deems it advisable to close.

Maud Winter has closed a successful season with Augustin Daly's company in *A Midsummer Night's Dream*, and is considering two or three New York openings.

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MLle. Diard sang the music of Filina (in Mignon) with an ease that won for her the immediate favor of the immense audience, her rendering of the Titania song creating great enthusiasm.—*Boston Standard, March 10.*
MLle. Diard, won a tremendous encore by her singing of the Titania song, and her work was uniformly admirable.—*Boston Globe, March 10, 1896.*
On her first appearance MLle. Diard (Lucia) was warmly received, and her solo work in the second scene of the first act was of such a nature as to win for her the most enthusiastic applause.—*Boston Herald, March 31, 1896.*
No fault could be found with MLle. Diard for her rendition of the role of Lucia, in fact, in many ways it was remarkable.
In the role of Marguerite (in Huguenots) MLle. Diard was perfectly at home. The fortitude with which certain of the melodies are embellished is certainly

most elaborate, but this artist is equal to all their exactions.—*Boston Globe, May 5, 1896.*
The mad scene furnished her with the opportunity for her greatest triumph, and at its close she was called before the curtain again and again.—*Boston Globe, March 31, 1896.*
MLle. Fatmah Diard was admirable as Aida. "Thou Merciful God!" was delivered with excellent dramatic effect. "O Skies Ceaseless!" was well phrased and sung with fine expression, and the duet with Radames in the same act was a triumph for MLle. Diard.—*Boston Globe, May 26, 1896.*
Fatmah Diard won the honors of the evening by her performance of Aida.—*N. Y. Mirror, May 26.*
MLle. Fatmah Diard sustained the difficult role of Gilda (in Rigoletto). Several times she was called before the curtain. Her acting was charming.—*Boston Globe, June 2, 1896.*

ENDORSED BY PHILADELPHIA.
Last Rose of Summer" was particularly meritorious and highly appreciated. She had to repeat this interpolated aria three times, and the applause she received was reinforced by flowers in baskets and bouquets.—*Phila. Item, June 25, 1896.*
Fatmah Diard has won hosts of admirers by her fine stage presence, excellent voice, and artistic methods, and adds distinction to the cast of the Castle Square Opera company.—*Phila. Correspondence N.Y. Mirror, June 2, 1896.*
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VAUDEVILLE STAGE

J. W. KELLY IS DEAD.



"He was a fellow of infinite jest and most exquisite fancy," but his jests and his quaint fancies will never again amuse and entertain the public who were wont to hang upon his words and find relief from the work and worry of every day life in listening to his delightful drolleries. J. W. Kelly is dead. This means that the American stage has lost one of its brightest lights, whose place can never be filled.

He was the most original and most entertaining comedian on the vaudeville stage. His humor flowed out of him as naturally as water bubbles from a crystal spring. He used no superfluous words; every sentence brought a laugh, and the laughs were joined in by everybody, no matter of what age, sex, creed or nationality.

He told no cut and dried jokes; his entertainment was a sort of humorous lecture, consisting of comments on current topics, political and social; and he invariably handled his subjects in a way which amused without giving the slightest offence.

He understood human nature thoroughly, and was particularly familiar with the idiosyncrasies of the Irish race. His stage Irishman was a type of thousands of well-to-do Celts in this city. He did not burlesque the character, and won the admiration and respect of the Irish and Irish-Americans by presenting an Irishman on the variety stage who could be funny without making up to look like a baboon.

The writer had an interview with Kelly, which was published in THE MIRROR last Fall. In it he outlined his career as follows:

"I was born in Philadelphia of Irish parents in September, 1857. As soon as I was old enough to work, I was apprenticed to a tinker. I afterward roamed all over the country, working in different rolling mills. I used to entertain my fellow workmen with funny remarks, and they advised me to go and make a living on the stage. I took their advice, and joined Lew Hawkins in Chicago in 1878. We did a Dutch song and dance.

"We separated soon after, and since then I have worked alone. I came to Miner's Bowery Theatre in 1880, but was a complete failure. My act was hissed and I went back to the West, where I became a great favorite. Tony Pastor saw me in Chicago and wanted to engage me for a week or two. I told him if I went to New York I would stay a year; and so I did. I received a warm welcome, and the same act which had been hissed in 1880 was applauded in 1892. I remained with Mr. Pastor a long time, and since I left him, have met with equal success in every city I have visited."

Kelly's right name was John W. Shields. He was the author of several songs, including "The Song My Mammy Sang For Me," "The Land League," "The Bowery Grenadiers," "She Might Have Liked McCarthy," "Slide, Kelly, Slide!" "Come Down, Mrs. Flynn," "Trow Him Down, McCloskey," which brought fame and fortune to Maggie Cline. He also wrote a lot of songs to which the names of other men are attached as authors.

Kelly was ill only three days. He was taken sick on Tuesday, but recovered sufficiently on Friday to go from his home, No. 56 West Ninety-third Street, to the residence of his mother-in-law, Mrs. McGrath, at 51 West Eighty-seventh Street. He complained of pains in the region of his heart, and died before a doctor could be called in.

His last public appearance was at Tony Pastor's, on June 14, at William F. Kaye's benefit. The following Tuesday he appeared at an entertainment given for the prisoners on Blackwell's Island.

Kelly's funeral took place from his late residence yesterday afternoon. The services were conducted by New York Lodge of Elks, No. 1. There was a very large attendance, and the floral offerings were numerous and beautiful. The body, under the escort of a committee of New York Elks, was taken to Philadelphia on the 3 o'clock train. The interment will be in the Cathedral Cemetery.

Kelly leaves a wife and two children, the older of whom is five years of age.

THEATRES AND ROOF GARDENS.

Proctor's.

Fields and Lewis, who are also at the Pleasure Palace, are the headliners. The others are Morrison and Jackson, sketch artists; Jerome Edwards, soubrette; Maggie Bennett, serio-comic; Saville and Stewart, sketch duo; the Nonpareil Trio, including Nellie Chandler, musical sketch; Dan Collyer and Carrie Mack, sketch artists; Balabrega and Emma Lynden, Spanish-American singers; Emma Carns, serio-comic; Annette Reid, dancer; Prince Fung Lee, Chinese juggler; Robert V. Ferguson, the mad butcher; and Weston and De Veaux, musical comedians.

Hammerstein's Olympia.

The roof-garden is very prosperous even on wet nights. Fregoli continues as the star, presenting a new operetta called El Dorado, in which he assumes all the characters. It is in one act and three scenes, and in it he impersonates no less than fifty characters. It is his greatest work and will no doubt be the talk of the town. The other entertainers are Lottie Mortimer, singer; the Mehr Sisters, singers; Constant and

Ida, balancers; Herr Techow and his trained cats; Pablo Diaz, contortionist on the rings; May Howard, vocalist; Mazur and Mazette, eccentrics; the Sisters De Var, ladder act, and the Grand Opera Quartette, including Payne Clarke.

Proctor's Pleasure Palace.

John W. Ransome has renewed his popularity and remains the star of the bill. Others who appear either on the roof or on the double stage are Fields and Lewis, comedians; Baisley and Simonds, comedy duo; Rice and Halvets, songs and dances; Eunice Hill; Lola Pomeroy, Emma Carns, Louise Auter and Annette Reid, comedians, etc.; Harry Fenton, equilibrist; the Reed Birds; W. C. Davis, "the man from Ireland;" George Lockhart's comedy elephants; Alma, revolving globe juggler; the De Young Trio, descriptive songs with pantomimic illustrations; the Coo-Mees on the trapeze; Pantzer Brothers, head balancers; and Nordheim, wire walker. A new ballet called Espanto, and the ballet Basquerola, with Maria Ginri and Sig Albertieri as principals, are the other features.

Tony Pastor's.

Lydia Barry is the star this week; she sings ballads. Felix and Cain appear in a new sketch. Others are the Elinore Sisters, who seem to be fix ures here; Sanford and Lee; Frankie Haines, character singer; the Two Bernards, sketch artists; Lillian Green, soubrette; the Travesty Trio, Gwynne Cove Passio, Lester E. Mario and Lawrence Russell; Travelle and Mile. Travelle, illusionists; Mons. Nizzaros, tight wire performer; Cain and Mack, negro comedians; Farley and Welch, comedians; Lonnie Goodwin, serio-comic, and Tony Pastor in new songs.

Keith's Union Square.

The great feature of this week's bill is Lumiere's Cinematograph, direct from Europe, the original of all the instantaneous photograph reproducing machines. Gus Williams heads the bill of stars, among whom are Charles Dickson and Lillian Burkhart in The Salt Cellar; Ali and Bent, Arabian acrobats; Clifford and Huth in The Chappie's Call; Louise Sanford, singer; Crawford Brothers, comedians; the Four Cohans in Goggle's Doll House; Nettie De Coursey, serio-comic; the Three Marvelles, acrobats; Ward and Brown, and others.

Koster and Bial's.

Jules Levy, the corticist, and Marie Dressler, "the star-obscure," are the stars. The others are Josephine Sabell, chanteuse; Jennie Valmore, English comedienne; Biondi, the transformation artist; and the Trio Bernais, Swiss warblers. Edison's Vitasecopes continues its successful career.

Madison Square Roof-Garden.

This week's bill contains the names of Press Eldridge, Deltorelli Brothers, Caroline Hull, Albertus and Bartram, Ida Howell, Pauline Von Arold, Crimmins and Gore, Gilmore and Leonard, Cora Rountt, Warren and Cragg, Judge Brothers, and Bryant and Saville.

American Roof-Garden.

Pearl Andrews is the star here. The others are Stuart, "the Male Patti;" Raymon Moore, Dan Waldron, the Big Four, Tim Cronin, Annie Hart, and the Dore Brothers.

Casino Roof-Garden.

The same performers appear here as at the American, with the exception of the stars. The head-lines for the Casino roof are Vernona Jarbeau and Hughey Dougherty.

LAST WEEK'S BILLS.

PROCTOR'S PLEASURE PALACE.—John W. Ransome received a welcome that almost took his breath away on his reappearance after a two months' absence in California. He sang his "Ruben" song, with brand new and up-to-date political verses, which were vociferously applauded. He used an entirely new collection of jokes, which he gathered in "Frisco, and most of them are very funny. Morrison and Jackson, late of Nellie McHenry's company, made a hit with a specialty in which good singing of pretty songs played a conspicuous part. Their voices blend well, and encores were in order. Mile. Alma introduced a novel juggling and balancing act on the revolving globe. Her dress was studded with small electric lights of different colors, and the effect was extremely pretty. Carrie Eiler sang songs in every dialect and kept on the move all the time. She made a hit, and had to come back and bow.

Ernest Pantzer, the light-weight member of the Pantzer Duo of head balancers, introduced a new specialty all by himself. He played the concertina very well. Then he passed the instrument over to one of the stage hands and gave imitations of a hungry tiger and of a love affair between an old rooster and a young hen. He would do well to rest on his laurels as a head-balancer and concertina-player, and let Segomer attend to the other specialty. Coo-Mee and his talented sons and daughters flew through the air with the greatest of ease. Swan and Barnhard were very amusing in their knockabout sketch.

The Lockhart elephants, the Jackley-Rostons, and the Pantzer Brothers were as successful as ever, and the grand ballets, "24 Hours," and "Basquevolas" were received with enthusiasm.

Among others who made hits on the roof-garden were James Bowman, Maggie Bennett, Gerome Edwards; Hilton, the juggler; the Vantine Sisters, Frances Roussseau, Edward Rogers, and James Dunn.

HAMMERSTEIN'S OLYMPIA.—The Grand Opera Quartette, consisting of Payne Clark, tenor; Chev. A. De Badin, baritone; Mme. Sardah, soprano, and Jenny Dickerson, contralto, sang several selections from the well-known operas, making a hit with the large audiences which packed the beautiful roof-garden every evening. Chev. A. Seismit Doda directed the singers and made them put forth their best efforts. Conroy and Fox appeared in their Irish sketch and were rewarded with many laughs. May Howard sang her ballads in her usual clever style. The Burt Sisters did a neat singing and dancing turn, and were liberally applauded. Pablo Diaz and Constant and Ida proved their strength and agility in many difficult feats. Gerrie Reynolds danced some difficult steps gracefully. Herr Techow's cats earned great applause by their antics. Clivette juggled in a manner all his own.

Fregoli, of course, was the star of the bill. He appeared in "The Lightning Walter," "The Medallion," and "The Musical Lesson," and was as successful as ever. His impersonation of Oscar Hammerstein leading the band is always greeted with enthusiasm.

The roof-garden has been remarkably successful ever since the opening. Mr. Hammerstein's wisdom in covering the garden with a permanent

glass roof is apparent, as, no matter how the weather goes, the audience can enjoy the entertainment in comfort. The weather for the past month has been simply abominable from the roof managers' point of view (whatever the farmers may think of it), but even on the wet nights Olympia's roof has been filled with pleasure-seekers, who sit and gaze and wonder at the courage and enterprise which have made this superb resort one of the sights of the metropolis.

KEITH'S UNION SQUARE.—Charles Dickson and Lillian Burkhart were stars last week. They played, with the assistance of George H. Leonard, a well-written comedietta called Two Can Play at That Game. It is very amusing and deals with the dislike of a young married woman for her husband's chum and her efforts to get rid of him. The piece has been done before by Mr. Dickson under another title. It made a hit with the audiences last week. Mr. Dickson was easy and humorous, Mrs. Dickson was earnest, and acted especially well in the "asides." Mr. Leonard gave splendid support.

Billy S. Clifford and Maud Huth, who are prime favorites on the Keith circuit, appeared in The Chappie's Call. Mr. Clifford's dancing and Miss Huth's singing of coon songs were as effective as ever. They introduced a cake walk as a finale, which was very well done. W. F. Sweatnam told some new rambling yarns and sang, "I Want Yer Ma, Honey," and "Louisiana Lou." The Lucifers introduced a sketch in which Mr. Lucifer did some high kicking of the championship order.

Signor and Madame Borelli appeared in a humorous musical sketch, in which they burlesqued grand opera in very effective fashion. They were repeatedly encored and made an emphatic hit. Fields and Woolley played a return engagement, and their Dutchisms were laughed at. The Versatile Trio, Kitty Gilmore, J. E. Gardner, and Charles Harris, were very entertaining in their sketch. Gillet, the club expert, who made his debut at this theatre, made a very favorable impression. The Quigley Brothers cracked some very good Celtic jokes.

Others who made hits were, F. B. Morton, Oporto, John J. Kennedy, Marion G. Eils, McVickers and Saunders Comedy Trio, and Dick Sands.

KOSTER AND BIAL'S.—Marie Dressler made her vaudeville debut here last week, with considerable success. She sang three catchy songs of the up to date order, and was enthusiastically applauded. Biondi presented "Mi mi," which has already been done by Fregoli, for the first time. He impersonated half a dozen characters successfully. He also gave his imitations of orchestra leaders. Joe Flynn made a pronounced hit with his parodies, two of which were new. He had to sing five or six of his pretty little things at every performance.

The Trio Berenais yodled some Swiss carols, Jenny Valmore chirped some English tunes, and Josephine Sabell trilled some good old Yankee songs. Terry and Elmer did a neat and clever dancing specialty. The Newsboys' Quartette sang some popular songs, and Edison's Vitasecopes had some new views which were applauded.

TONY PASTOR'S.—The Vassar Quartette composed of Blanche Chapman, Josephine Intropodi, Cora Macy and James Sturges, made their debut here last week and scored an emphatic hit. Their sketch is called A Quiet Vacation, and is made up of catchy songs and brisk dialogue. The singing was particularly fine and the entire act is very pleasing.

Bonnie Thornton sang "The Benches In The Park" and "Poverty Row," and the other popular songs of her repertoire with great success. Annie Hart sang with her usual vim about the "Sullivan Chowder Party" and other things. The Elinore Sisters were very amusing in their sketch. Cain and Mack cracked some good jokes. John E. Drew danced himself into favor.

Canfield and Carleton played a return engagement and their eccentric comedy work made its regular hit. Sadie Connolly, who has been in Swedish comedy for several seasons made her vaudeville debut in a sketch, assisted by P. J. Moye. Mrs. McGinty Schmitt and Her Husband is the title of the farce which served to pass a very pleasant twenty minutes. The Fremonts were funny in a tough way. The Devere Sisters did some splendid acrobatic work. Lancaster and Collins did some dancing which was out of the usual order. They danced with their feet and hands, and do some very difficult contortion feats. Haynes and Redmond appeared in a funny sketch called "The Callahan Cadets." Fannie Lestre did her remarkable contortion act, and the only Tony sang his parodies as only he can.

PROCTOR'S.—Stinson and Merton made things very lively here last week, and the laughter was incessant while they were on the stage. Lottie Mortimer, a vivacious soubrette, sang some catchy songs in a very clever way. The three Bouffons went through their familiar eccentric sketch. Bruns and Nina and William H. Parry introduced almost every kind of specialty in their sketch. James A. Dunn made a hit with his expert work on his banjo and mandolin. Alonzo Hatch sang as well as ever, and his stereopticon helped him to emphasize the points of his songs. Edith Hall's negro songs were heartily applauded. Ed Rogers's dancing found favor. Tony Hart, Jr., proved himself a chip of the old block, and his witty monologue was quite well done.

Songs and dances were introduced by Beatrice Reney Amy Nelson and the Vantine Sisters. Pleasing sketches were presented by Whitelaw and Ryan, the Shepleys, and the Gonzalals, and Alf Hilton sang some good descriptive songs.

POLITICS ON THE ROOFS.

Manager John W. Hamilton announces that hereafter the stage of the American Roof-Garden will be at the disposal, during intermission, of silver or brass-tongued orators of both political parties, who may wish to engage in political debates. This is a good scheme, but the discussions may wax so hot that the second part of the vaudeville programme will fall flat by comparison.

OLYMPIA'S SUNDAY CONCERT.

The first Sunday concert given on the Olympia Roof-Garden took place last Sunday evening, and was an immense success. The orchestra of fifty-five played under Herr Fritz Scheel's direction and was frequently encored. The Grand Opera Quartette sang selections from Rigoletto and Faust superbly. These concerts will be continued throughout the Summer. A new march, "Espagnol," by Oscar Hammerstein, was redemanded.

BETTINA GERARD GOES TO EUROPE.

Bettina Gerard, who made a hit in vaudeville a short time ago at Proctor's Pleasure Palace, sailed for Europe on Saturday by the North German Lloyd steamer Aller. She was accompanied by Philip Schuyler, who will manage her business for London, where she expects to appear at some of the halls.

THE MUSICAL TRAMP.



FRANK LATONA.

"Music hath charms to soothe the savage breast." It has charms also for the general public, and that is the reason why musical tramps are so popular in the vaudeville theatres.

Among the best of musical acts now before the public is that of Frank Latona, whose picture in the guise of a tramp appears above.

Mr. Latona was born in Minnesota. He comes of a musical family. His father was a band-master in the army, and taught him from his earliest youth how to master the difficulties of playing upon various instruments. He became an expert performer while in his teens, and can play any instrument in a band or orchestra.

He went to England, after meeting with considerable success in his native land. His original intention was to stay only a few weeks, but the Britishers took such a liking to him and his companions that they stayed for over six years.

When he returned to America he started in his present specialty and has been doing it ever since. He plays very sweetly on a viola with but one string. The other instruments he uses are the four-in-hand bells (invented by Musical Dale), the musical gun, the pneumatic pipe organ, the musical chest, and the saxophone. He has invented a number of odd instruments, and a mechanical donkey which is of very great assistance to him in amusing an audience. He has taken out a patent on this little beast. It travels with him wherever he goes. He has also constructed a bicycle which is the oddest thing in the way of a wheel ever put together. Mr. Latona will tour next season with Gus Hill's Novelties.

THE CINEMATOGRAPE AT KEITH'S.

The Lumiere Cinematographe, which is the feature of the bill at Keith's Union Square Theatre this week, was exhibited at a special morning matinee for the press on Saturday.

A large number of newspaper men gathered, and watched the pictures as they were thrown upon a screen. Some of them were so life-like that the blasé scribes were moved to applaud.

The Cinematographe is worked in the same way as the Vitasecopes and the Eidoloscope, but the pictures are clearer and there is less vibration, so that the pictures are not so trying to the eyes as those produced by other machines.

The first view was "A Dip in the Sea," and showed several little boys running along a plank on stilts, and diving into the water, which dashed upon the shore in the most natural manner. The second picture showed a lawn with a gardener using a hose to sprinkle it. A bad boy steps on the hose, causing the water to squirt into the gardener's face. He drops the hose, runs after the boy, and gives him a sound thrashing.

A street scene in London was very realistic, and "The Charge of the Seventh French Cuirassiers" was very inspiring.

The best picture was "The Arrival of the Mail Train." The train came into the station, passengers alighted, met their friends and walked about, and all the bustle incident to affairs of this kind was shown to perfection.

Other pictures were "Washing Day in Switzerland," "Parade of the Ninety-sixth French Infantry," "A Friendly Boxing Bout," "Hyde Park, London," "The Cascade," and "The Messrs. Lumiere at Cards."

The Cinematographe is the invention of M. Lumiere, a photographer of Lyons, who keeps an immense establishment, employing over four hundred hands. His invention was first shown in Paris in November, 1895. It became the craze at once, and it is now being shown at twenty-two places in Paris alone, as well as in nearly every other city on the Continent.

It was put on in London at the Empire, in February, 1896, and created a sensation. Matinees had to be given every day to accommodate the crowds. It is now being exhibited at three of the London halls.

The Cinematographe can be worked either with a calcium or electric light. A photographer is now on his way from Europe, who will take views in New York, which will be shown, and which will no doubt prove even more interesting than those now in stock.

VANDALS AT THE PALACE.

When F. F. Proctor went to the expense of lining the passage leading from the German Concert Hall to the Garden of Palms in his Pleasure Palace with fine plate glass mirrors he little thought that any of his patrons would deface his property or mar the beauty of the mirrors by scratching them. He was grieved and indignant last week, however, when he found that vandals had so far forgotten the rights of others as to scratch their initials in the centre of some of the largest and costliest of the mirrors, and since then a watchman has been stationed in the passage to keep a sharp look out for such persons, and if they are caught it will go hard with them.

A NEW ROOF-GARDEN.

The roof-garden on the Grand Central Palace, at Forty-third Street and Lexington Avenue, will be thrown open to-morrow (Wednesday) night. The season will run until Oct. 1. High-class vaudeville will be the attraction, which will be under Gustave Amberg's direction. The garden is 135 feet above the street, and is

very large. It is claimed that 10,000 people can be accommodated on the various parts of the roof without crowding. Over \$20,000 have been spent in getting the roof ready for the opening.

"AD." RYMAN'S SUICIDE.

"Ad." Ryman, the negro minstrel and stump speaker, was found dead in his room at 142 East Sixteenth Street, on Saturday morning last. One end of a rubber tube was fastened to the gas jet, the other was in his mouth, and was held there by a piece of wire fastened about his neck. Dr. Ernest examined the body, and declared that Ryman must have been dead for several hours.

Ryman was born in Ohio fifty-five years ago. He made his debut over thirty years ago, and later on took up stump speaking as a specialty. He became well known and popular all over the country, and traveled with the best minstrel companies.

No cause is known for his suicide. He is said to have had plenty of money. His latest appearances on the stage were made in company with his wife, Etta Berger, in a sketch called "The New Woman and the Old Man." They were at Tony Pastor's during the week of May 4, which was their last engagement.

Ryman's wife, Etta Berger Ryman, survives him.

The funeral took place at the rooms of the Actors' Fund yesterday (Monday) afternoon, and the body was then taken to Evergreens Cemetery for interment.

WEBER AND FIELDS'S LICENSE.

George J. Kraus, the former proprietor of the Imperial Music Hall, which was recently leased by Weber and Fields, wants to run the bar of that resort, and has applied for a license. Weber and Fields have also applied for a license, as they have made up their minds to run the bar themselves.

Through financial complications already spoken of in THE MIRROR, the Imperial passed from Kraus's control into the hands of Weber and Fields. Kraus now claims that under his lease of the property he had no legal right to transfer the license, and that therefore he still controls the house, and will not allow Weber and Fields to open it on September 1.

Weber telegraphed from Boston last week that Kraus's action would be of no avail, as they have already secured a license, and paid rent to the owners of the property, both on Broadway and Twenty-ninth Street. They were offered \$8,000 for the bar privilege, and made up their minds if it was worth that amount to anyone else it would be worth more to them, so they decided to run the cafe department themselves.

MORE IMPROVEMENTS.

There are two large spaces on the roof of Olympia, on either side of the stage, which are at present concealed by the Swiss and Italian scenery, which Oscar Hammerstein intends to utilize and fit up for those who do not care so much about the performance as they do for a "cold bot" and a comfortable chat with a friend. These spaces will accommodate about 500 people, and if the prosperity of the roof keeps on will add about \$5000 to the weekly receipts.

VAUDEVILLE JOTTINGS.

Watson and Dupree are the only sketch team who have ever filled a four weeks' engagement at the Orpheum, Los Angeles.

B. F. Keith will entertain the Boston "Ancient and Honorable" at lunch at the Savoy Hotel, London, when that organization arrives in the English metropolis.

Several new specialty acts have been introduced into Cuba at Manhattan Beach. Andrew and Golden, the high divers, have created a sensation with their remarkable feats.

The Trocadero closed for the season on Saturday night.

The engagement now being filled by Jules Levy at Koster and Bial's, it is said, will be his last in public.

The neighbors of Thomas P. Sinnott are opposing the granting of a license to him to run a roof-garden at 101st Street and Columbus Avenue. Mayor Strong will make a personal inspection of the premises before he makes his decision.

"Drink, Drink, Drink," is the title of Felix McGlenon's latest song.

Johnstone Bennett and S. Miller Kent have formed a variety team and are negotiating for an opening at a prominent roof-garden.

Abdullah, the wire walker, who met with a severe accident on the occasion of his debut at Hammerstein's Olympia, was carefully nursed by his wife and is now able to be about. Mrs. Abdullah, who is professionally known as Mlle. Alma, played a successful engagement at Proctor's Pleasure Palace last week, doing a revolving globe and juggling act.

Biondi, who is suing Oscar Hammerstein for \$50,000 for libel, has been compelled, on motion of Mr. Hammerstein's lawyer, to give security for the costs of the case.

Sinson and Merton's act was minutely described in an article in the New York Sun one day last week.

Weber and Fields will make a specialty of producing burlesques of reigning successes at their Broadway Music Hall next season. They have engaged Ross and Fenton to play leading parts in these productions.

Gertrude Saye is a favorite with the patrons of the Masonic Temple Roof-Garden in Chicago. She is an expert wheelwoman.

A man named Patterson had an overcoat stolen from a box he was occupying at Olympia one night last Fall. He sued Oscar Hammerstein for \$50, and obtained judgment for that amount in the District Court. Mr. Hammerstein carried the case to the Supreme Court, which reversed the decision, adding that a manager was not responsible for anything unless it was checked.

Resident Manager J. A. Fynes, of Keith's Union Square Theatre, now has the following staff: Assistant manager, H. F. Butler; treasurer, J. K. Sully; superintendent, John Ayres; stage manager, F. P. Smith; assistant superintendent, W. H. Dumont; chief officer, E. E. Ford. There are now sixty-three people on the Union Square's executive and working staffs. Mr. Keith's Boston house employs 115 persons, exclusive of the performers.

The picture of Katie Rooney, which recently appeared in these columns, was reproduced from a photograph by Feinberg, of 16 West Fourteenth Street, this city. Mr. Feinberg is very popular, especially with vaudeville performers, and the photographs he turns out are second to none.

Midway Park, Troy, O., was opened with a vaudeville programme on June 22.

Mayhew and Palmer have just published a new song called "The Mermaid and the Man." The words are good and the music is catchy, and there is no reason why it should not become popular. Zelma Rawston, Maude Nugent, Dave Braham, Jr., and other performers are singing it.

Carrie LaMont made a big hit during her recent engagement at Hopkins's Theatre in Chicago. She has been a prominent star for several seasons, and this is her first venture in vaudeville.

Mr. and Mrs. George H. Primrose have issued a very odd invitation to a dance to be given in their barn at Mount Vernon, N. Y., on July 3. It is printed on common brown paper, such as butchers use, with a bow of red, white and blue ribbon tied in the upper left-hand corner.

Al Wilson, who was a witness in the Gentry trial in Philadelphia, had to go back and forth between New York and Quakertown nearly every day last week, as he was filling an engagement at the Casino Roof-Garden. He lost a little flesh, but he is still hale and hearty.

Crews and Lawrence is the name of a new vaudeville

team. It is composed of Lina Crews, a Californian, who possesses a cultivated soprano voice, and Nelly Lawrence, already well known in the East whose voice is a baritone. Their specialty consists of operatic duets from both grand and light operas. They open at Keith's July 6.

Marie Glover sang with Sousa's Band on Saturday and Sunday at Manhattan Beach.

Zelma Rawston, whose popularity is increasing every day, was re-engaged for two weeks at the end of her engagement at Harrison Park, Terre Haute, Ind. Miss Rawston's greatest hits are "My Pauline" and "The Nineteenth Century Boys." The managers of Harrison Park have made Miss Rawston an offer to remain there all Summer.

Ida Fuller is inventing new effects for her dances during her tour through the Western States. Her latest, to be introduced next season with her own company, will, she claims, outdo anything yet seen in this line. Her dance of fire has always caused a sensation, and now, at the finish of this dance, through some clever electrical effect, the dancer surrounds herself with the semblance of thousands of fire flies. The effect is said to be dazzling and wonderful.

Vera Altman and Ella Ringquist will be seen shortly in a new sketch, which will be a novelty, introducing Swedish singing and dancing. They will be known as "The Vikings." Miss Altman has just finished her fifth season with the Bostonians, and Miss Ringquist closes her engagement at Proctor's Palace on July 4.

Manny Welch says the public is becoming more and more critical every year about dancers, and that they have to study and practice harder than ever to please. Among Mr. Welch's new pupils are Eric Follack, Harry Gilfoil, Nannie McLain, and Harry Mills.

Robert Grau is now looking after the interests of Fred Hallen and Mollie Fuller, Tim Murphy, Jarbeau and Johnstone Bennett, and S. Miller Kent. Mr. Grau is handling about thirty of the big stars and has his hands full.

Elvarete, the dancer, will shortly make a Western tour and will afterward be seen in New York and on the Keith Circuit. She carries a staff of assistants and an outfit valued at \$1500.

The Nona Jollity company are making a big hit at the Summer parks in the West.

Ernie Veronee opens at the Great Northern Roof-Garden, Chicago, on July 1, for two weeks, after which she will go South to prepare for her starring tour in The Buckeye next season.

Arthur Hammerstein, son of the proprietor of the Olympia, was arrested for interfering with the business of Edward Murray, a ticket speculator, on Saturday evening. His father, argued the case in court on Sunday morning and secured his son's release. The war between Mr. Hammerstein and the speculators goes merrily on.

Thomas Thornton, a brother of James Thornton, was shot dead by Policeman William J. Allington in West Twenty-fifth Street early on Sunday morning. He was being arrested and was about to strike the policeman with his own club, when he was shot.

Selika, Boston's favorite soprano, and Signor S. Voloski, the Hawaiian tenor-baritone, have been engaged to sing at the concerts at Proctor's Pleasure Palace, on Sunday, July 5.

Lucille Sturges, who made a hit at a trial performance at the Madison Square Roof-Garden recently, has been engaged to appear at that resort during the week of July 20.

The performers in Rice's Circus Carnival at Manhattan Beach, this week, include the Sisters Ours, the Ristards, Tatell, and Abacci, Robert Whittaker, Frank Cotton, the Lavells, Carlos Fernandez, Rosa Lee, Fred Russell, Clotilde Antonio, and the Brothers La Moyne.

Max S. Witt, the well-known musical director and composer, is engaged for next season. He is at present with Joseph W. Stern and Co., the music publishers of 45 East Twentieth Street.

There was a widely circulated rumor about town on Sunday that Sam Devere had passed over to the silent majority. A telephone message received by William S. Moore yesterday from Devere himself, contradicted the story most effectually.

Since the opening of the roof-garden season at Koster and Bial's, eighteen performances have been given, but owing to the bad weather ten of these were in the music hall. It is an odd fact that the attendance on wet nights is even larger than usual.

Black Patti is now en route for San Francisco to fill a four weeks' engagement at the Orpheum commencing July 4. At the end of the "Prize" engagement at the return to New York to rehearse with the Black Patti's Troubadours, in which she is to be the star attraction. Nolan and Voelckel, managers of vast experience and high reputation, will direct the tour. Black Patti will be the star, and she will be surrounded by a company of forty people.

Marguerite Gonzalez, who lately made a successful debut in vaudeville at Tony Pastor's in this city, is a very clever imitator, and has sung with success in Hirsch's Opera company. Her voice is a rich soprano of wide range. She has not as yet settled her plans for next season.

The inaugural entertainment of the season on the roof-garden of the Hotel Jefferson, Richmond, Va., was given on Saturday evening last. The following well-known performers appeared: Annabelle, the Deharstian dancer; Sadie Fox, serio-comic; Billy Payne, musical comedian; Belle Vivian, comedienne; and Tom Feeley, comedian. They remain all the week.

Al H. Wilson has made an instantaneous success on the Casino Roof-Garden. He will go to Chicago for an engagement on Masonic Temple Roof-Garden in July, returning to the Casino roof in August.

The two press agents of two prominent music halls who were mentioned in last week's Mirror as having been suspended, have been reinstated, and everything is now running as smoothly as ever at both places.

Charles Leonard Fletcher, the elocution teacher, has written a sketch for use in the vaudeville, in which he makes up as a well known playwright, and proceeds to train a young woman for the stage after the manner spoken of in a trial which finished a few days ago.

Adeline Marden is playing a two weeks' engagement at Jefferson Park, Detroit, Mich., doing her singing specialty. She has secured a well-known opera for next season, and will take out her own company, opening the latter part of September.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Reviews have been as silent at all the vaudeville houses during the past week. Vaudeville seems to be the real thing and a money-maker, despite the bicycle craze. Colonel Hopkins's handsome and convenient theatre offered the usual big bill of vaudeville and drama, and to say the performance was thoroughly enjoyable would only be giving due credit.

The Brighton Brothers were the bright particular stars, and their exhibitions of strength were decidedly graceful and startling, and the superb setting they used embellished their act immensely. That ever-welcome little comedienne, Carrie Lamont, made her initial bow in a vaudeville theatre, and although she is seen to better advantage in one of her comedies, yet she rather surprised her many admirers and is bound to become a popular vaudeville light.

George Evans (the original Honey boy), sang a number of songs in his original way, but the one on the St. Louis cyclone is hardly equal to his previous efforts. Castyle Brydges and Flossie Moore have again joined hands and their operatic selections were nicely rendered. Julia Glover (sister of Amelia Glover) proved to be very pleasing in her Twentieth Century Girl specialty. The Casino Four were also well received, and the stock co. revived Haworth's Penicilline, which gave satisfaction.

The Rustic Garden, which is now a part of the Annex, is a very desirable place in which to spend an hour after the performance.

Masonic Temple Roof-Garden: With the warm weather comes increased attendance at this charming place. Manager George A. Fair knows what they want up in the air, and always provides it. The Samson and Landis co. are fortunate, indeed, in possessing the services of so able a manager. Fred Hallen and Mollie Fuller remained another week, and while they are both talented entertainers, yet their act is not well written, and does not show them off to advantage. However, they received a hearty encore for their work. De Veaux is a good musical comedy actor. Siegfried, the mimic, introduced many striking impersonations, but the one of Mr. Fair was not good enough to remind one of the roof-garden's jovial manager. Edyta Murray is both pretty and graceful, and received a well-merited encore. De Laur and Debrimont, the operatic duo, sing exceptionally well, and their act is both high-class and artistic. Sisters Gehrue are a pair of bright young women, who can dance, and whose performance is worthy of attention. The Vilona Sisters are a trio of

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Clair and Leslie and Collins and Collins became favorites at once, and Mlle. Carrie proved herself an artist in her bell-ringing act. Coming 22. Alma Herzog, Lizzie B. Raymond, and McAvoy and May.

MANSFIELD, O.—Casino (E. R. Endly, manager): The opening of the Street Railway's Summer theatre, the Casino, takes place July 5 with the following vaudeville people: Billy Jaxon, Gertrude Seaton, George P. Watson, the Dempseys, Dick and Alice McAvoy, and the Norwood Brothers. Okabi's Imperial Japanese Troupe week of 13. Change of programme each week.

HOLYOKE, MASS.—The Pavilion (T. F. Murray, manager): Vaudeville and burlesque bill week of 22 22 includes Rose Winchester, Magee and Crimmins, Lotie Rogers, D'Imore and Von Sieg, Baron and Eckhoff, also Li Lie Wood, Carrie Bell, Mabel Barlow, Evelyn Reimar, Ella Melrose and Grace Leslie. Satisfactory performances to good houses.

TOLEDO, O.—Casino (Frank Burt, manager): The bill for the week closing 27 was no exception to the unusual good ones that the management has furnished since the season opened. The Vaidin Sisters, trapeze artists; the Dempseys, Irish subjects; the Mollians and "Bob," the Fratitudes, the Four Emperors of Music, and Plamondon, slack wire artist, entertained large audiences to good houses.

SARATOGA SPRINGS, N. Y.—Hotel Todel Summer Garden (D. E. Kirkpatrick, manager): The artists week of 22 are Phil H. Marton (formerly Marton and Colman) and Mark Hart (Tony Hart's nephew), Irish comedians, who do both double and single turns, also Benjie Allen, serio comic, Arthur Van Dyke, jig and sand dancer.

accomplished musical girls, who also deserve mention. The other were Malle Little, De Forrest, and Hugh J. Emmett.

Chicago Opera House: Packed houses greet the performers at this theatre at all times and it is impossible to secure a seat after 8 o'clock. George Fuller Golden, in his original monologue made a decided hit. The Rhinhart Family in their one-act skit introduced many songs and dances. Charles Fostelle, the well-known impersonator, and Ben Grinnell, in a sketch called The Shows That Are Passing, created considerable laughter. The Hyatts, musical act, caught on nicely, and the co. contained many bright lights, embracing the following: Riley, Wolf and Eslington, Richard Brown, Scirk, Zeno and Antia, Mabel Hazelton, McCloud and Melville, Lord Thompson, Mack Owen, Sankey Brothers, and Hamilton and Wiley. Sam T. Jack's Opera House: Another big burlesque-vaudeville performance held the boards, and the different performers were at their best in their respective parts. Charley Banks, Millie Stevens, Golden Gate Quartette, and other specialties were pleasing. The opening, which introduced a number of shapely young women in a sort of musical melange, which was brightly costumed, formed a pretty introductory. Altogether the performance was a good one.

Imperial Musical Hall: Manager John Cort did not continue opera, as was the original intention, but after one week of it, changed to vaudeville with profitable results. La Petite Fiedde, the talented young artist, was at the head of the bill, and the Barretts, Stanley and Scanlon, Professor Harrington, Moreland and Thompson, Elvira, the Harmona, M. Gilbault, and a number of others, gave a first-class vaudeville entertainment. Manager Cort has now decided to continue his season further into the Summer. J. B. Henry is still business manager of the Imperial.

Oxford Theatre closed a very good season, and when it again reopens it will be beautified in detail.

Orpheum Music Hall: The co. which Manager Robert Mei offered his patrons the past week was made up of many capable specialty people who succeeded in keeping the audience in good humor. Georgia Emery, the petite singer and pleasing entertainer, has become a very popular stock star, and her appearance is always the signal for general applause. Jeanette Burns is another vocalist who also has become quite a favorite. Harry and Kitty Pink, Burton, Miles and Lela, Billy Jaxon, Marie Darcy, and Madame De Chassebain assistants in pairings, made up the programme. The Royal Musical Hall will open in August, also under the management of Robert Mei.

The Great Northern Roof Garden opens July 1, and a great vaudeville co. has been engaged.

Tivoli Theatre and Roof-Garden also opens in August. At present there is an army of workmen employed making alterations. William Edwards, formerly connected with the management of the Alhambra, will be the manager of the new Tivoli.

Tim Murphy is underlined to appear at Hopkins's Theatre.

Jack Mahara, manager of Mahara's Minstrels, has engaged an extra large co for his forthcoming season, which will be transported in a new palace car made especially for this co.

BOSTON, MASS.—The Palace and Lyceum have also closed their doors for the season, and the facts of the collapse of the Park's variety season will be found in Mr. Benton's Boston letter in another part of THE MIRROR.

At Keith's this week the Vitascopie is supplemented by acts by the four Nelson Sisters, Marion G. Ella, Valdo, James Walbro K. Weber and Fields, Tom and Mattie Nawa, George H. Wood, Willis P. Sweetnam, Barry Maxwell and Harry Gilfoil, with The Old Homestead Quartette, Tom Clifford and H. W. Friilman among their number.

Tim Smith, the walker, is at Austin and Stone's. The vaudeville performances present O'Brien, Jennings and O'Brien, Barr and Evans, Agnes Evans, and Nettie Hoffnan, Davis and Gerome, the three Wright Sisters, Lamont and Lore, Bingham, the Balfour brothers, Dave Gennaro, Warren and Taylor, Kittie Bingham, the Carroll trio and Harry Lawrence.

Keith's will have sympathy concerts, as it did last Summer.

SAN FRANCISCO, CAL.—The Orpheum has been doing a land-off-z business, and several nights last week the police refused to allow any more tickets to be sold. The Vitascopie continues as a drawing card, and the photograph of the May Irwin kiss was one of the new features. The Stewart Sisters and Lillie Western in their musical sketches were received in a most flattering manner. Billy Van is again with us with some new jokes and business. The Marlow-Dunham Trio on horizontal bars continue for the present week.

The People's Palace, which is now running as a variety performance, is doing a good business.

BUFFALO, N. Y.—Jaeger's Roof-Garden continues nightly to attract large numbers of people. Shea's Music Hall is having a special Summer season.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): Notwithstanding the existing hot wave, business remained large. Virginia Aragon's performance on the high wire is the best ever seen here. Le

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NEW YORK.

MATTERS OF FACT.

Isabelle Evesson has decided to return to the stage next season. She has not yet closed. Miss Evesson previous to her retirement was the originator of many leading roles in prominent successes.

Thomas Eagleson, for a number of seasons in the support of Thomas W. Keene, is disengaged for juveniles and light comedy. He will accept engagement for modern plays only.

Chester Theatre, of Chester, Ill., centrally located, is an excellent show town for a town of its size, having a population of 4000. Manager J. D. Grilach is now booking for next season.

A good character actor is wanted by Gus Henry's Stars, De Pere, Wis.

Ernest Hagan has signed with the Georgia University Graduates. The company will open its season July 6 under the management of J. Edward George, traveling in its own car, "Mame." The people engaged for next season include Al. F. Watts, James White, Harry Gillam, Mme. Cecil Smith, and ten female dancers.

Palmer Collins was approached for the parts of Shellingham in The Cotton King, and Justice in Bleak House, but had to refuse them, as he had re-engaged with Andrew Mack.

H. M. Ravenscroft, Fort Madison, Ia., wants a theatre in a live town of not less than 20,000 population. He will lease for term of years.

Will O. Wheeler, an experienced and capable manager, announces that he will consider proposals for the coming season, and may be addressed at 117 Mountain Way, Rutherford, N. J.

Harry B. Collins, who is spending his vacation at Nashua, N. H., is open for an engagement as first class property man with good specialties, or as genuine Yankee comedian.

Roma has returned to New York after a very successful season of opera at the San Francisco Tivoli, and is now open for a next season's engagement. In the meantime she will be busy preparing her new songs for publication.

Costumes, properties, and scores for the complete production of a repertoire of ten comic operas, also orchestrations and trunks in good, first-class condition are offered for sale at a sacrifice by "X. Y. Z." care of MIRROR.

Jean Voorhis has not closed positively for next season, rumors to the contrary notwithstanding, and may be addressed in care of this office regarding next season.

Proprietor R. Peterson has leased the Peterson Theatre at Paris, Tex., to Weis and Davis, who are now booking attractions visiting the Southwest.

The members of John Isham's Oriental America company are called to report in New York on Monday, July 6. They are requested to acknowledge the call to Manager Isham at 10 East Fourteenth Street.

Matt Nasher is at liberty as agent. He has filled the position acceptably with several reputable attractions, and may be addressed at 204 East 115th Street.

John Dillon, the popular Western comedian, is open to negotiate for next season. He will play comedy, old men, or neat old Irishman. He may be addressed at 220 West Thirty eighth Street.

Emilie Everett may be engaged for comedy and versatile leads.

R. A. Barnett, the author of 1492, Excelsior, Jr., and other successful farces, may be addressed care of this office.

The open time at the Grand Opera House, Plymouth, Mass., is represented by the New York Theatrical Exchange, Broadway and Thirty-Eighth Street.

Warner Crosby, musical director of A Baggage Check last season, is at liberty for farce comedy. Mr. Crosby is the composer of numerous successful songs.

Paul Gilmore is considering an offer from Winslow and Wilson for a leading part in The Great Northwest.

The City Opera House of Port Huron, Mich., which was rebuilt during the Summer of 1894, is one of the handsomest theatres in the Central States. Manager Lewis T. Bennett is booking only the best attractions for next season and plays but two a week.

Nell Litchfield, the Yankee comedian and mimic, has just closed a thirty weeks tour of the Pacific coast with the Anna Eva Fay company, with which he presented his well known singing monologue making a hit everywhere. He has not yet signed.

Len B. Sloss, for several seasons representative of "Parson" Davies' attractions, promises a novelty in the way of a spectacular effect, to be produced in the near future.

Si ce G. B. Bunnell announced his new policy, some of the best attractions on the road have been booked for the Grand Opera House, New Haven.

Manager T. H. Winnett states that the Winnett Stock company will present next season plays of its own and others over which he has sole control. Special scenery is being prepared and all plays will be mounted in the best possible style. Among the features introduced will be novelties and classic specialties between acts, the performance being continuous. Owing to his success last season, return dates will be played at increased percentages. Mr. Winnett's headquarters is at the Abbey Theatre Building.

The Hartford Opera House at Hartford, Conn., will next season be under the management of H. H. Jennings and E. M. Graves, who will place the theatre in first-class order, opening with Tony Pastor's company in August. It is the intention of the management to play only stars and high-class combinations, prices ranging to suit the attraction. Companies wishing to play Bridgeport and Hartford should address H. H. Jennings, at Bridgeport, Conn.

A strong opening attraction is wanted at the Music Hall, Independence, Mo., by Manager

Joe H. Borders. The Hall seats 800 people and has a good sized stage. All actors carrying their own band are offered special inducements.

Tate Goodbar, acting manager for the Kimball-Corinne Opera company last season, is disengaged, and invites offers. His address is 4654 Lee Avenue, St. Louis, Mo.

Knox G. Wilson, the clever German comedian, whose singing and dancing specialties are always acceptable, is open to offers for next season.

William H. Sloan, whose policeman created so much amusement with Rice's 1492, has not yet signed for next season. He may be addressed during the Summer at the Boston Museum.

Gertrude Havnes has been appearing over the Ho kins Circuit and at local parks with her \$1500 concert orchestral organ, a novelty in the musical line. She wants to join a reputable combination company next season. Her address is Put in Bay, Ohio.

Hettie E. Schell has been engaged for the part of Nubbins in The Great Northwest. The part must be dressed in a hunting costume. The sombrero, belt, and hunting knife, which Miss Schell will use being the former belongings of the well known cowboy, William Kelly, better known as "Billy the Kid."

The Lenox Conservatory teaches the latest styles and novelties in dancing. Their studio is located at the Grand Opera House, New York.

Mabel Howe, a burlesque actress formerly with The Passing Show and A Milk White Flag and lately connected with the burlesque stock company at the Tivoli music hall, was married by Mayor Strong on Friday last to Chester W. White, a former lieutenant in the United States revenue service. The bride gave her age as twenty three, and said she was a daughter of Dr. Channing, of New Bedford, Mass. The wedding, which took place in the Mayor's room in the City Hall, had one witness, a theatrical press agent, who also acted as best man.

Kitty Coleman has been engaged for Chauncey Olcott's company. Mr. Olcott's season will open at the California Theatre on Aug. 3. Other recent additions to the company are George Wallace, Mildred Clare, Mabel Tallaferra, and Rosina Elbel.

IN SUMMER PLACES.

Paul Arthur and Sydney Cowell are in London.

Frank Karrington is in the Helderberg Mountains, New York State.

Frank D. Nelson and wife (Essie Barton) are at their home, New Haven, Conn.

Ernest Lawson is at his home, Prairie View, Ill.

Loree Jansen Ward is spending the Summer with her husband, Harry Ward, at Roanoke, Va., who is organizing the Barlow Brothers' Minstrels for M. A. Moseley and Thomas G. Leath, and will act as assistant manager.

Charles Hallock and wife (Thora Odegard) are spending their vacation at the Hallet House, Blue Point, N. Y., where a numerous colony of payers assembles every year.

Albert A. Andruss and wife (Agnes Herndon) are at Twin Lakes, Conn.

W. H. Rieger is at Red Bank, N. J.

Lillian Blauvelt summers in the White Mountains.

Mrs. Carl Alves is resting at Fire Island.

Sig. Campanari enjoys a vacation in the Catskills.

W. H. Bristol and R. T. Percy will summer at Martha's Vineyard.

Charles H. Hopper is spending the Summer at his farm near Cleveland, O.

Dan Lacy will go this week to Asbury, where he will spend the coming month.

Loie Fuller is living quietly with her mother on a secluded farm near Niagara.

W. E. Horton writes from Mount Clemens that Mrs. Archie Ellis, Mabel Florence, Frederick Owsley, and R. M. Gulick, manager of the Bijou Theatre, Pittsburg, are new arrivals. Steve Mitchell, late of the vaudeville team of Mit hell and Jess, left for New York June 22, to rejoin his old partner, Dryden. As Dryden and Mitchell they will be members of John F. Field's Drawing Cards next season. Professor Maurice Levi has been engaged as musical director for Matthews and Bulger's company next season.

Will O. Wheeler and his family are at Rutherford, N. J., where they have taken a cottage.

John E. Henshaw and May Ten Broeck will spend the Summer at their cottage, at Plymouth.

Mr. and Mrs. Fred Mowen are spending their Summer vacation at Lynn, Mass.

Florence Baker, of the Pudd'nhead Wilson company, will remain at Newmarket, N. H., during the warm season.

May Hosmer, leading lady of the stock company at the Boston Opera House last season, will pass the Summer in the Catskills with her sister, Helen Willard, of the same company.

Willard Lee left last week for the Allegheny Mountains for a short vacation.

Hattie E. Schell leaves for the White Mountains this week. She will devote her vacation time to camping, hunting, fishing, and general recreation.

Andrew Mack, the singing comedian, is summering in his cozy cottage at Buzzard's Bay, directly across the water from Gray Gables. Charley Osgood, Tom Campbell, and Robert Mack are his guests.

Edward P. Sullivan is summering at Peak's Island, where he has for the past two weeks been refitting his sloop yacht, *Ingomar*.

C. Herbert Kerr and wife (Agnes Ardeck) are summering at Falls City, Neb.

Herbert Hall Winslow is with William Hanton at the latter's place, Cohasset, Mass., writing new scenes for *Superba*, to which work Mr. Winslow devotes a brief period every Summer.

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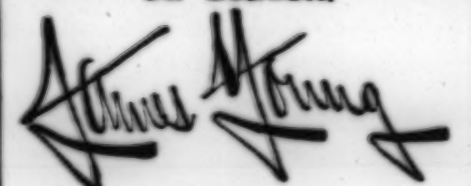
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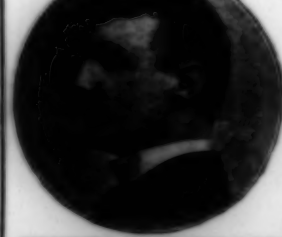
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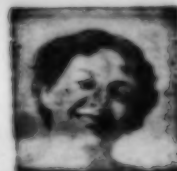
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